

# RECORD WORLD



## Who In The World: Saturday Night Live

Classical Awards

## HITS OF THE WEEK

### SINGLES

**KC AND THE SUNSHINE BAND, "I'M YOUR BOOGIE MAN"** (prod. by Casey/Finch) (writers: H.W. Casey & R. Finch) (Sherlyn/Harrick, BMI) (3:58). Part three of the group's singles success story from their latest album should be this grabber. Re-defining their hit formula with a sharp, syncopated beat and sassy vocals, it's poised to go all the way. TK 1022.

**LEO SAYER, "WHEN I NEED YOU"** (prod. by Richard Perry) (writers: Carole Sager & Albert Hammond) (Unichappell/Begonia/Albert Hammond, ASCAP) (4:11). Sayer's follow-up to the masterful "You Make Me Feel Like Dancing" is a ballad that should find the same level of acceptance. Once again, all of the hit qualities are in abundance. WB 8332.

**GARY WRIGHT, "PHANTOM WRITER"** (prod. by Gary Wright) (writer: Gary Wright) (High Wave, ASCAP) (3:29). Wright's platinum success story should continue with the first single from the "Light Of Smiles" lp. A deft use of synthesizers and sound effects gives him a unique quality and an appeal that is hard to resist. Warner Bros. 8331.

**SEALS & CROFTS, "GOODBYE OLD BUDDIES"** (prod. by Louie Shelton) (writer: McGee) (Dawnbreaker, BMI) (2:48). The author of the last couple of England Dan & John Ford Coley hits has penned this number for the duo. A ballad is given a graceful reading and should get strong initial support from the pop and easy listening levels. Warner Bros. 8330.

### SLEEPERS

**ROSE ROYCE, "I WANNA GET NEXT TO YOU"** (prod. by Norman Whitfield) (writer: Norman Whitfield) (Duchess, BMI) (3:29). This songstress is embarking on a bright career through the success of the "Car Wash" album. Having already hit the top, she is going for two in a row with another track from the hit soundtrack lp. MCA 40662.

**JOHN TRAVOLTA, "ALL STRUNG OUT ON YOU"** (prod. by Jeff Barry) (writers: Nino Tempo & Jerry Riopell) (Daddy Sam, ASCAP) (3:25). The first single from Travolta's Jeff Barry produced "Can't Let You Go" album is an endearing ballad that conveys a sentiment his fans should go wild over. A fine execution of the song. Midland Int'l. 10907 (RCA).

**QUINCY JONES, "ROOTS' MEDLEY"** (prod. by Quincy Jones) (writers: Quincy Jones & Gerald Fried) (DLW, ASCAP) (2:39). The success of the recent television series, scored by Jones, should spark some interest in this record, the "Roots Mural Theme." A lush orchestration along with Bata drums played by Bill Summers gives it a unique appeal. A&M 1909.

**AMBROSIA, "MAGICAL MYSTERY TOUR"** (prod. by Lou Reizner) (writers: John Lennon & Paul McCartney) (Comet, ASCAP) (3:54). The soundtrack album to "All This and World War II" contains many possible singles. This one is one of the best, as the group's tasteful interpretation remains faithful to the original Beatles reading. 20th Century 2327.

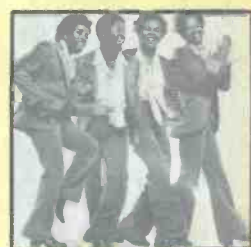
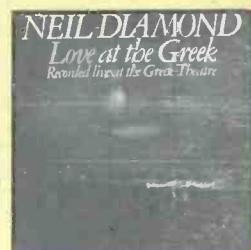
### ALBUMS

**FLEETWOOD MAC, "RUMOURS."** The question as to whether Fleetwood Mac would be able to follow-up its monstrous "Fleetwood Mac" lp has been magnificently answered in the affirmative. A consistently beautiful sounding album that encompasses many styles and emotions, it will stand up to repeated listenings from the first. Warner Bros. BSK 3010 (7.98).

**NEIL DIAMOND, "LOVE AT THE GREEK."** As good as Diamond's studio work is, nothing quite matches the excitement of his concert performances—the Greek Theater shows having evidently marked a new career pinnacle. The new and the old repertoires are equally represented with Robbie Robertson production establishing the proper ambience. Col KC2 34404 (11.98).

**MANHATTANS, "IT FEELS SO GOOD."** "Kiss and Say Goodbye" placed the Manhattans center stage last year and the group's career subsequently ascended to the highest rungs of soul-pop success. Its narrative exhortations on the subject of love have both humor and tenderness. "Let's Start It All Over Again" and "I'll See You Tomorrow" are examples. Col PC 34450 (6.98).

**THE KINKS, "SLEEPWALKER."** Dave Davies is making more of a contribution (vocally, on guitar) than he has in the recent past, while the group as a whole stands mightily on its own—few horns, strings or girl singers. Too, there's no "binding concept," just fine songs such as "Sleepwalker," "Juke Box Music" and "Stormy Sky" to reaffirm their status. Arista AI 4106 (6.98).





**JETHRO TULL**  
**SONGS FROM THE WOOD**

**JETHRO TULL**  
**SONGS FROM THE WOOD**

There's no question about it. We're very proud of Jethro Tull's newest album "Songs from the Wood". It's Tull's twelfth album. It's their first album written entirely at home, demonstrating a different but still wonderfully wicked Ian Anderson. And it's a success. Our orders assure us that "Songs from the Wood" will ship gold. We're sure this is one set of songs that will ring out throughout the land.

Their new album on **Chrysalis** records and tapes CHR 1132  
The sound reason

# RECORD WORLD

## RCA Reports Record Sales and Earnings; Ilberman Given Expanded Responsibilities

By MIKE SIGMAN

■ NEW YORK — Citing breakthroughs of artists like Hall & Oates and Waylon Jennings, a 50 percent rise over the previous year's Red Seal activities, a growth in catalogue business and an increase in "every major profit center," RCA Records president Ken Glancy confirmed last week that the company achieved an all-time high in sales and a doubling of earnings for a second consecutive year in 1976. Glancy also pointed to the continued strength of RCA in the country music field, (Continued on page 42)

■ NEW YORK—Kenneth Glancy, president of RCA Records, has announced completion of the alignment of the executive staff he has been building since his appointment in 1973.

Mel Ilberman has been appointed division vice president, domestic operations, adding (Continued on page 42)



Mel Ilberman

## Singles Sales Decline; Manfred Mann Is No. 1

By LENNY BEER

■ After a long and steady building process, Manfred Mann (WB) tops The Singles Chart this week with his version of "Blinded By The Light," which just nudged past the still powerful Mary MacGregor (Ariola America). Overall singles sales in the country continue to decline at a dangerous rate (Continued on page 6)

## L.A. Grand Jury Probing Bootlegging

By SAM SUTHERLAND

■ LOS ANGELES—Manufacturers of bootleg albums, along with Southern California retailers handling larger stocks of bootleg merchandise, are the principal targets of a federal grand jury probe currently in progress here.

## Record Industry Digging Out As Cold Crisis Begins To Ease

By DAVID MCGEE

■ NEW YORK — The Big Thaw has begun.

After more than a month of sub-freezing temperatures coupled with record-breaking snowfalls, the music industry — or rather the hardest-hit portion of it situated in the midwest and northeast — is digging out. In Terre Haute and Indianapolis, Indiana, sites of several pressing plants and shipping depots, roads were again open to truck traffic, thereby allowing distributors to replenish stock for rack jobbers and retailers; shopping centers in most areas of the country have resumed normal hours of operation and have raised thermostats to a more comfortable temperature (one mall in Cleveland, Ohio had

its thermostats set on 35 degrees for more than a week) as the demand for natural gas became less severe; consumers, having been warned against braving the cold and snow, are buying records again; and manufacturers' re-release schedules remain unaltered.

Even in Buffalo, New York — certainly the hardest-hit of all areas during the long, hard winter of '76-'77 — things are looking up. In some areas of the city citizens are being advised to always travel three to a car at no more than 20 MPH; but many streets (Continued on page 43)

## U.S. Postal Service To Seek Rate Hike

By MICHAEL SHAIN

■ WASHINGTON—The nation's chief mailman said last week that the U.S. Postal Service will soon seek an as-yet unspecified rate-increase to go into effect next year. The announcement by Postmaster General Benjamin Bailar came in the wake of a series of public hearings critical of the Post Office's performance since it became semi-autonomous in the early seventies and, separately, a reported \$85 million surplus in Post Office revenues in the last half of 1976. The surplus, fueled by increased holiday business and a United Parcel Service strike, will mean no rate increases (Continued on page 20)

Record World was able to verify that a number of smaller retailers in both the Los Angeles area and Orange County were included in an FBI sweep made on or around December 9, 1976. Federal agents confiscated all bootleg merchandise—with estimates ranging from 700 to 1200 albums per store—from those locations visited, but it is believed only three retailers were subpoenaed at that time.

Dominic Rubalcava, U.S. attorney and chief investigator attached to the U.S. District Court, Central District, State of California, confirmed that the investigation was underway, but declined any discussion of the case's progress thus far. "When the grand jury concludes its investigation, it will either decide to issue further charges or simply drop the investigation," he explained, adding that only at that point could the federal proceedings enter the public record.

The Central District office is also the investigating agency behind the grand jury investigation into retailer, distributor and manufacturer pricing and marketing practices (RW, February 5 and 12), but there appears to be no link between the two probes. One of (Continued on page 20)

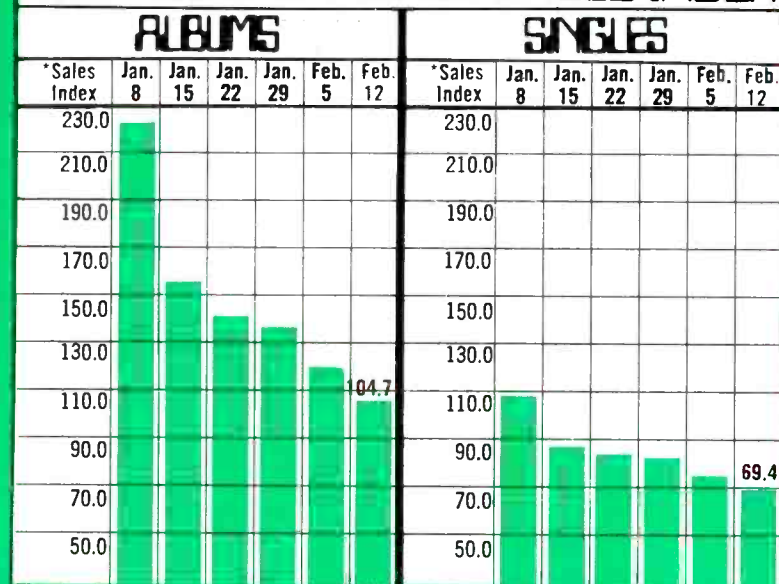
## Record World Debuts Gospel Album Charts

■ NASHVILLE—As a result of the significant growth in the gospel music field, Record World has announced the addition of two gospel album charts to its regular features.

The charts, Soul & Spiritual Gospel and Contemporary & Inspirational Gospel, will be compiled from quantitative sales reports from approximately 150 one-stops, racks and distributors.

The charts will be a bi-weekly feature.

### THE RECORD WORLD SALES INDEX



\* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in March, 1976, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

## Charles D. Ferris To Head FCC?

By MICHAEL SHAIN

■ WASHINGTON, D.C.—Charles D. Ferris, an aide for former Senate majority leader Mike Mansfield (D.-Mont.), is the heir apparent to the chairmanship of the Federal Communications Commission, it was learned last week. Nothing is official yet on the replacement of present FCC chairman Richard Wiley, but Ferris is touted as having "the inside track" on the job. The chair does not fall open until July 1 when Wiley's term on the FCC expires.

Ferris has been lobbying hard throughout Washington in recent weeks for an important Administration post. Having worked for Mansfield as chief counsel and staff director of the Senate Democratic Policy Committee — the Senate leadership steering group — he has durable friendships on Capitol Hill. Ferris and Senator Robert Byrd (D.-W. Va.), the new majority leader, were known not to get along, which sent Ferris scurrying for a new job.

Reportedly, Ferris' first choice was the number two spot at the Justice Department under Attorney General Griffin Bell. Bell, a Washington outsider, appeared unwilling to give his chief assistantship to a man with such

(Continued on page 38)

## Capitol Reports Income Increase

■ LOS ANGELES — Capitol Industries-EMI, Inc. has reported net income of \$2,836,000, or \$.86 per share, on sales of \$61,206,000 for its second quarter ended December 31, 1976. This compares with net income of \$2,802,000, or \$.84 per share, on sales of \$43,818,000 during the corresponding period last year.

For the first six months of fiscal 1977 Capitol's net income was

(Continued on page 63)

## FCC Payola Hearings Begin This Week

■ WASHINGTON, D.C.—The Federal Communications Commission has slated the first of an apparently open-ended series of hearings for this Wednesday (16) on payola in the radio and music industries. The initial installment will likely last one week, a spokesman for the FCC said, and will focus on allegations that a local Washington radio station coerced payments from area concert promoters in return for favorable publicity for upcoming shows.

The allegations were lodged with the FCC more than a year ago by Cellar Door Productions and its affiliate concert production organization, Dimensions Unlimited (RW, Jan. 8 et al.). The two entrepreneurs charged that certain WOL-AM radio personalities demanded financial compensation to play records by artists whom the promoters had scheduled to perform in the Washington market. Payoff funds were allegedly funneled to the disc jockeys through their own concert promotion company, DJ Productions, now defunct. WOL and the principals of DJ deny the charges.

The WOL proceeding is the first of several cases the FCC plans to take up in its broad-based investigation of payola and the business practice that may foster commercial bribery and extortion. All hearings will be open to the press and public. Payola hearings, behind closed doors, last took place at the Commission in 1964.

### Witnesses

The first witnesses scheduled to appear this week will be representatives of the local concert producers, the FCC spokesman said. William Washington, president of Dimensions Unlimited (which produces black music shows for its parent organization,

(Continued on page 63)

## Oscar Nominees Named

■ LOS ANGELES—The Academy of Motion Picture Arts and Sciences last week announced its nominees for the 1976 Oscar Awards, including those in three separate music categories.

Nominees for Outstanding Achievement in Music—Best Original Score were "Obsession,"

(Continued on page 63)

## CBS Sales Pass \$2 Billion Mark

■ NEW YORK — In 1976 CBS sales exceeded \$2 billion for the first time in its history as the company also reached new record income and earnings per share levels for the fifth consecutive year. These results were an-

nounced by William S. Paley, chairman, and John D. Backe, president. The 1976 fourth quarter results also set records for that period, they reported.

Net income for 1976 was \$163,995,000 compared with \$122,903,000 earned in 1975, a 33 percent increase. This is equivalent to \$5.75 per share for 1976, compared with \$4.30 per share earned in 1975. Net sales rose to \$2,230,576,000 in 1976 compared with \$1,938,867,000 in 1975.

Fourth quarter net income was \$47,887,000, compared with \$35,668,000 earned in the fourth quarter of 1975, a gain of 34 percent. This was equivalent to \$1.68 per share in the fourth quarter, compared with \$1.25 for the fourth quarter of 1975, the company's previous high for that period. Fourth quarter net sales were \$660,149,000 as compared with \$574,722,000 in the same period in 1975, a 15 percent gain.

Commenting on the 1976 results, Paley and Backe said, "Each of the company's four operating

(Continued on page 72)

## Col Pictures Reveals Rise in Earnings

■ NEW YORK — Columbia Pictures Industries, Inc. last week reported second quarter (ending December 25, 1976) operating earnings of \$2,597,000 or 31 cents per share. Arista, CPI's recording arm, experienced a loss of 22 percent over the comparable period

(Continued on page 70)

## Powerhouse Picks

(Due to airplay and sales in projectable markets, these records exhibit top five potential)

● **Tom Jones** (Epic) "Say You'll Stay Until Tomorrow."

● Tops in the country market this week with a strong indication of duplicating that on the top 40 side. Already top 5 in Houston and top 10 in Montgomery.

● **Natalie Cole** (Capitol) "I've Got Love On My Mind."

● This week's research shows the pop potential on this to be outstanding. A half-chart radio jump in Detroit and #1 sales in St. Louis and Atlanta.



1700 Broadway, New York, N.Y. 10019  
Phone: (212) 765-5020

PUBLISHER BOB AUSTIN  
EDITOR IN CHIEF SID PARNES  
VP & MANAGING EDITOR MIKE SIGMAN

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Linda Nelson/Production  
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Phone: (213) 465-6126

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Luke Lewis/Southeastern Editor  
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Phone: (615) 329-1111

LATIN AMERICAN OFFICE  
TOMAS FUNDORA  
VICE PRESIDENT  
3140 W. 8th Ave., Hialeah, Fla. 33012  
(305) 823-8491

ENGLAND  
NOEL GAY ORGANISATION  
24 Denmark St., London, W.C. 2, England  
Phone: 836-3941

JAPAN  
ORIGINAL CONFIDENCE  
CBON Quasen Building  
18-12 Roppongi 7-chome  
Minato-ku, Tokyo

CANADA  
ROBERT CHARLES-DUNNE  
19 Yorkville Avenue  
Toronto, Ontario  
Canada M4W 1L1  
(416) 964-8406

GERMANY  
JIM SAMPSON  
Liebherrstrasse 19  
8000 Muenchen 22, Germany

FRANCE  
GILLES PETARD  
8, Quai de Stalingrad, Boulogne 92, France  
Phone: 520-79-47

SPAIN  
FERNANDO MORENO  
General Parinas, 9, 5<sup>a</sup> Izda  
Madrid 1, Spain  
Phone: 276-5778

MEXICO  
VILO ARIAS SILVA  
Paten 151-402 Colonia Navarre  
Mexico 12, D.F.  
Phone: 536-41-66

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# MAYBE I'M AMAZED

B/W

## SOILY

4385

NEW WINGS SINGLE  
FROM THE ALBUM  
WINGS OVER AMERICA



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# Overall Sales Dip, But 'Star Is Born,' Manfred Mann Surge

## Stewart, Benson LPs Strong

By LENNY BEER

■ The soundtrack from "A Star Is Born" (Columbia) easily topped The Album Chart for the third consecutive week. It is now #1 at most major racks in the country as well as being the far-and-away top seller at retail. The album far outdistanced the Eagles (Asylum), which continued as the #2 album in the country and as the only legitimate contender behind the Streisand outing. The rest of the top 5 held their respective positions from last week with "Songs In the Key of Life" by Stevie Wonder (Tamla) leading Boston (Epic) and then Steve Miller (Capitol). Overall sales continue to be affected by the weather conditions in upstate New York, parts of New England and Ohio (see separate story).

The only other change in the top 10 is the addition of Al Stewart (Janus) in the #10 position with a bullet. It is now picking up significantly at racked accounts to go with its super strong retail action, making this a solid contender for further gains in the coming weeks. Linda Ronstadt (Asylum) also edged upward this week, moving from 7 to 6 and showing continued across-the-board sales strength.

The hottest charging records in the teens this week are Bread (Elektra), with their comeback album riding a top 10 single and strong middle America sales activity; Aerosmith (Columbia), still showing excellent gains on their "Toys In the Attic" (Columbia); and Bob Seger (Capitol), who seems to pick up just the right

## Lipton, Blaine Form Valley One-Stop

■ LOS ANGELES—Mike Lipton, former senior vice president of United Artists Records, president of UOC and president of the Musical Isle of America, has formed a new corporation called One-Stop with Elliot Blaine, former vice president of Musical Isle.

Valley One-Stop will be servicing southern California; Lipton and Blaine also have a one-stop operation in Oakland, Music People, which handles the northern part of the state. Valley's home office is in Van Nuys, sharing a facility with another Lipton/Blaine (and third partner Bernie Wexler) company, In Tune Music, a distribution house which opened ten months ago and deals with such labels as Roulette, Play-boy and Pickwick.

amount of sales gains each week to keep it bulleting. The Seger, like the Al Stewart album mentioned above, is now making significant sales gains at racks around the country, which is giving it that extra impetus it needs to make its climb.

A little further down the list this week are some major artist albums on their way up the chart. Kansas (Kirshner) is still in the midst of its first major breakthrough album, which moves to 22 this week and is riding one of the hottest singles in the country. David Bowie (RCA) is gaining momentum weekly on his newest outing which grabs the 27 slot this week, just ahead of the charging new Rufus (ABC) album. Manfred Mann (WB) is also gaining significantly this week as it garners #30 from the album which contains the #1 single, "Blinded By the Light," and Genesis (Atlantic) had another strong week at retail with their latest, which will need rack action almost immediately if it is to go much higher.

Last week's Chartmaker, George Benson (WB), is streaking up the chart this week with a 25 point jump to #46, followed by this week's Chartmaker, Pink Floyd (Columbia), which is very strong but not quite as strong as expected because of the obvious distribution and pressing problems that the weather has caused.

## Miller, Seger Singles Score

(Continued from page 3)

as evidenced by *The Record World Sales Index* this week.

Highlights of the top 10 this week are the steady growth of the Al Stewart single (Janus), which climbed from 8 to 5 this week and the new entries of two solid singles. Steve Miller (Capitol) enters at #7 with his third consecutive hit from the "Fly Like an Eagle" album and Barbra Streisand moves to #9 with the "Theme From A Star Is Born" (Columbia), which is still the #1 album and may soon be the #1 single if it continues the incredible sales gains reported this week. Also moving to right outside the select circle was Bob Seger (Capitol) with his strong single of "Night Moves," which appears a certainty to move higher.

A little further back, ABBA (Atlantic) is scoring well in almost all markets, Kansas (Kirshner) is making significant gains and is selling singles as well as albums, Thelma Houston (Tamla) is coming home pop strongly in the major markets, while on the r&b side it has jumped to #2 with a bullet, 10cc (Mercury) is moving very strongly with an 11 point jump this week to 24, Hall & Oates (RCA) continue their string of hits with "Rich Girl" showing the potential to be the biggest of all.

In the middle of the chart, George Harrison (Dark Horse) is

developing strongly with airplay and sales picking up in proportion, Tom Jones (Epic) is following in the footsteps of Engelbert Humperdinck and has enough signs to do even better, Wings (Capitol) is continuing the momentum that began on release last week with the first sales buzz beginning, and Elton John (MCA/Rocket) is off and away with sensational early airplay. Also, Natalie Cole (Capitol) is crossing to pop at an incredible pace with super sales reports already and pop airplay coming in strong, ELO (UA) is off and away with airplay but is finding some problems in stocking the marketplace due to heavy returns on previous singles, even though all signs point to this being a hit, ARS (Polydor) has solid airplay in the south and is spreading now to Baltimore, Washington and other northern markets, Jackson Browne (Asylum) has the first legs up on his initial release from the tremendously successful "Pretender" album, Rod Stewart (WB) is receiving strong early acceptance to the second release from his "Night On The Town" set, and Rufus (ABC) is receiving strong crossover activity on their first from the new album.

There was no significant airplay recorded this week on any new items, and therefore this week's Chartmaker, the Facts of Life (TK), appears because of its exceptional r&b activity and the sales generated there.

## Hugo, Luigi, Katzel Receive Sentences

■ NEW YORK—Hugo Peretti and Luigi Creatore, co-presidents of H&L Records, were each fined \$10,000 and ordered to serve six consecutive weekends in jail in sentences handed down in U.S. District Court here Feb. 4. Al (Bud) Katzel, vice president and general manager for the label, was fined \$5,000 and sentenced to three consecutive weekends in jail.

The trio had pleaded guilty December 23 to conspiring to pay approximately \$170,000 to various radio station personnel for airplay on Avco Records releases. Peretti and Creatore purchased that label from Avco Corp. last year and changed its name to H&L. The payments covered a period from 1971 to 1975.

The government's case, presented by assistant U.S. attorney Jeffrey I. Glekel, charged that the

(Continued on page 38)

## REGIONAL BREAKOUTS

### Singles

#### East:

Thelma Houston (Tamla)  
Tom Jones (Epic)  
10cc (Mercury)

#### South:

Natalie Cole (Capitol)  
Thelma Houston (Tamla)

#### Midwest:

Hall & Oates (RCA)  
Natalie Cole (Capitol)  
10cc (Mercury)  
Tom Jones (Epic)  
Thelma Houston (Tamla)

#### West:

David Soul (Private Stock)

### Albums

#### East:

Pink Floyd (Columbia)  
Mary MacGregor (Ariola America)  
Rufus (ABC)  
Diana Ross (Motown)

#### South:

Pink Floyd (Columbia)  
Bootsy Collins (Warner Bros.)  
Jimmy Buffett (ABC)  
Brian Auger's Oblivion Express (Warner Bros.)  
Diana Ross (Motown)

#### Midwest:

Pink Floyd (Columbia)  
Mary MacGregor (Ariola America)  
Rufus (ABC)  
Jimmy Buffett (ABC)  
Bootsy Collins (Warner Bros.)  
Michael Franks (Warner Bros.)

#### West:

Pink Floyd (Columbia)  
Jimmy Buffett (ABC)  
Bootsy Collins (Warner Bros.)  
Thelma Houston (Tamla)  
Michael Franks (Warner Bros.)  
Journey (Columbia)



**THIS MAN IS SUFFERING FROM AN OVERDOSE OF JOY.**

This man is **Eugene Record**. As songwriter, producer and singer with the Chi-Lites, he was responsible for some of the classiest soul hits in recent memory . . . including "Have You Seen Her," "Oh Girl," "Coldest Days of My Life."

This man has made a solo album. It's full of the same polished songwriting and light-as-air singing that made the Chi-Lites stars. But it's all his own — so much his own that it's named after him: *The Eugene Record*.

**THE EUGENE RECORD.**

Including "Overdose of Joy," "Here Comes the Sun" and the single "Laying Beside You."  
Produced by Eugene Record for Warner Bros. records & tapes. BS 3018



## Industry Product Code Gets UPC Backing

■ LOS ANGELES — The recording industry's accelerating move toward a universal product code was boosted last week by acceptance of a favored 10-digit code structure. The code elements, denoting manufacturer identity, product selection number and configuration description, were advanced by a joint RIAA/NARM coding committee and officially accepted in principle by the Universal Product Code Council, policy-making body of the UPC coding system.

### Notification

Notification of approval was received by Stanley M. Gortikov, RIAA president, from Tom Wilson of McKinsey & Co., spokesman for the UPC Code Council. This approval will pave the way for finalizing technical details and possible industry-wide implementation by year-end.

The first four digits of the 10-digit code will identify a manufacturer. Five digits for product selection number will follow. The final figure will denote configuration, such as lp, cartridge, cas-

## Casablanca, Pye Pact

■ LOS ANGELES — Neil Bogart, president of Casablanca Records and Filmworks and Louis Benjamin, chairman of the board of Pye Records in London announced following initial discussions at MIDEM that final negotiations have just been concluded in Los Angeles with Benjamin and Pye international director Fred Marks for a long term licensing deal for Casablanca product in the U.K.

Bogart called the deal an "immensely rewarding negotiation. My relationship with Louis Benjamin goes back to my early days with Cameo/Parkway."

### Two Way Street

Benjamin considers the deal to be one of the most important licensing deals Pye has made in the recent past. "Casablanca has proven as an independent label that excitement and expertise in marketing and promotion equivalent to its exciting product." Benjamin went on to say that a major launch will begin in the immediate future.

Bogart added, "Our relationship will be that of a two way street. Casablanca has already concluded a deal to distribute the first Pye recording, an album by Jimmy James, produced by Biddu."

Bogart and Benjamin concluded, "The Casablanca/Pye relationship will be one of equal importance. We are pleased to unite our business relationship as well as renew our personal one."

ette, etc.

This 4-5-1 digit mix reflects an adaptation of UPC's traditional allocation of five digits for manufacturer designation and five for product selection. The first five digits are normally and officially assigned and administered by the UPC Code Council, while the product selection digits are within the sole control of a given manufacturing company.

Under the new adaptation, the fifth digit, although assigned along with the first four by the UPC Council, will be utilized as the first character of the product selection number. Thus, all product selection numbers of a given manufacturer will begin with a common digit.

### Graphics

The UPC code is graphically expressed in a symbol of vertical alternating bars and spaces of varying width. Human-readable code numbers will appear below the bar code symbol, and these will be imprinted in a type font associated with the Optical Character Recognition System, widely used in department and chain stores.

Before final implementation of the recording industry coding system, a host of technical problems now await industry planners. These technical problems are now being approached by two east and west coast subcommittees headed by Fred Lankmeyer of CBS Records and Bill Robertson of Capitol Records.

Technical problems to be settled include code symbol placement location on each configuration, configuration digit assign-

*(Continued on page 63)*

## City of Hope Fete

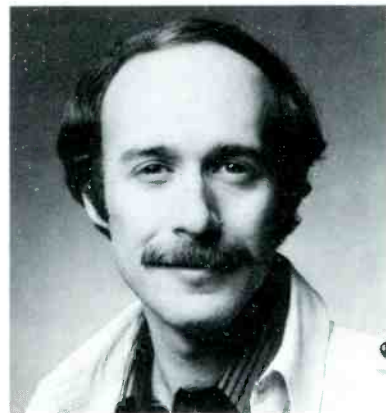


Singer-actress Helen Reddy (second from left) and her husband Jeff Wald are shown being congratulated by former First Lady Betty Ford, California Governor Jerry Brown and LA Mayor Tom Bradley at the 1977 City of Hope Charity dinner where the Walds received the Spirit of Life Award. Proceeds of the event were allocated to the Helen Reddy and Jeff Wald Research Fellowship for the City of Hope's Pilot Medical Center.

## Columbia Names Geller East Coast A&R Dir.

■ NEW YORK—Gregg Geller has been appointed to the post of director, a&r, east coast, Columbia Records. The announcement was made by Mickey Eichner, vice president, a&r, east coast, Columbia Records.

In his new position, Geller will be responsible for assisting Mickey Eichner in the development and direction of the east coast a&r staff and artist roster as well as seeking out, evaluating and acquiring new talent. He will also coordinate with Columbia a&r operations on the east coast with the Columbia promotion, sales,



Gregg Geller

merchandising and publicity departments. He will report directly to Eichner.

Geller joined CBS Records in 1972 in a&r. He became director, Epic a&r, east coast and then director, a&r, west coast. While with Epic Records, he worked closely with Jeff Beck, Labelle, and Minnie Riperton.

Prior to joining CBS Records, Geller was editor of *Record World*.

## Motown Updates Suit Against The Jacksons

■ LOS ANGELES — Motown Record has "amended and updated" its lawsuit against CBS, Inc. and the management of Epic artists the Jacksons, bringing new charges and raising the damages sought from \$5 million to \$20 million. The suit, filed Dec. 1, 1975 in Superior Court here and alleging conspiracy and inducing breach of contract, is still in its pre-trial stage.

According to Michael Roshkind, vice chairman of Motown Industries, the company's principal new grievance involves television ads prepared by CBS in support of the CBS-TV series, "The Jacksons." The ads allegedly pictured Jermaine Jackson, who does not appear on the series and is signed as a solo artist to Motown. Although CBS has reportedly withdrawn the ads, Roshkind asserted they "had a severely damaging effect on our credibility" and "caused us real dollar damage."

Roshkind also reiterated Motown's charges that CBS induced the Jacksons, formerly the Jackson Five, to renege on recording commitments to Motown, citing a CBS press conference held to announce the signing of the group for future recordings more than a year before the Jackson Five's Motown contract expired.

A spokesperson for the CBS Records legal department declined to comment on the new charges, saying, "Once we are in litigation we feel it is inappropriate to comment until the litigation is resolved."

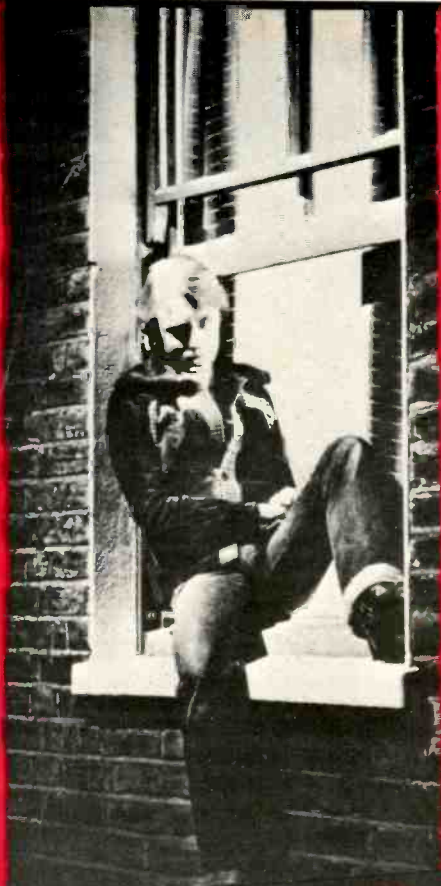
## Crocker Sentencing Set

■ NEW YORK — Sentencing of Frankie Crocker, the former program director of WBLS-FM here who was convicted on a perjury charge last December, has been set for February 28 at 1 p.m. in U.S. District Court in Newark, N.J. The date is somewhat later than had been predicted by government prosecutors immediately after the conviction, apparently because of delays in the preparation of a probation department report on Crocker. Such a report is required before any sentence is handed down. Department members have been contacting a range of industry figures in recent weeks to gather materials for that report.

## Neckar UA VP

■ NEW YORK—Dave Neckar has been appointed vice president of manufacturing, United Artists Records, it was announced by L. Joseph Bos, chairman of the board, United Artists Music and Records Group, Inc.

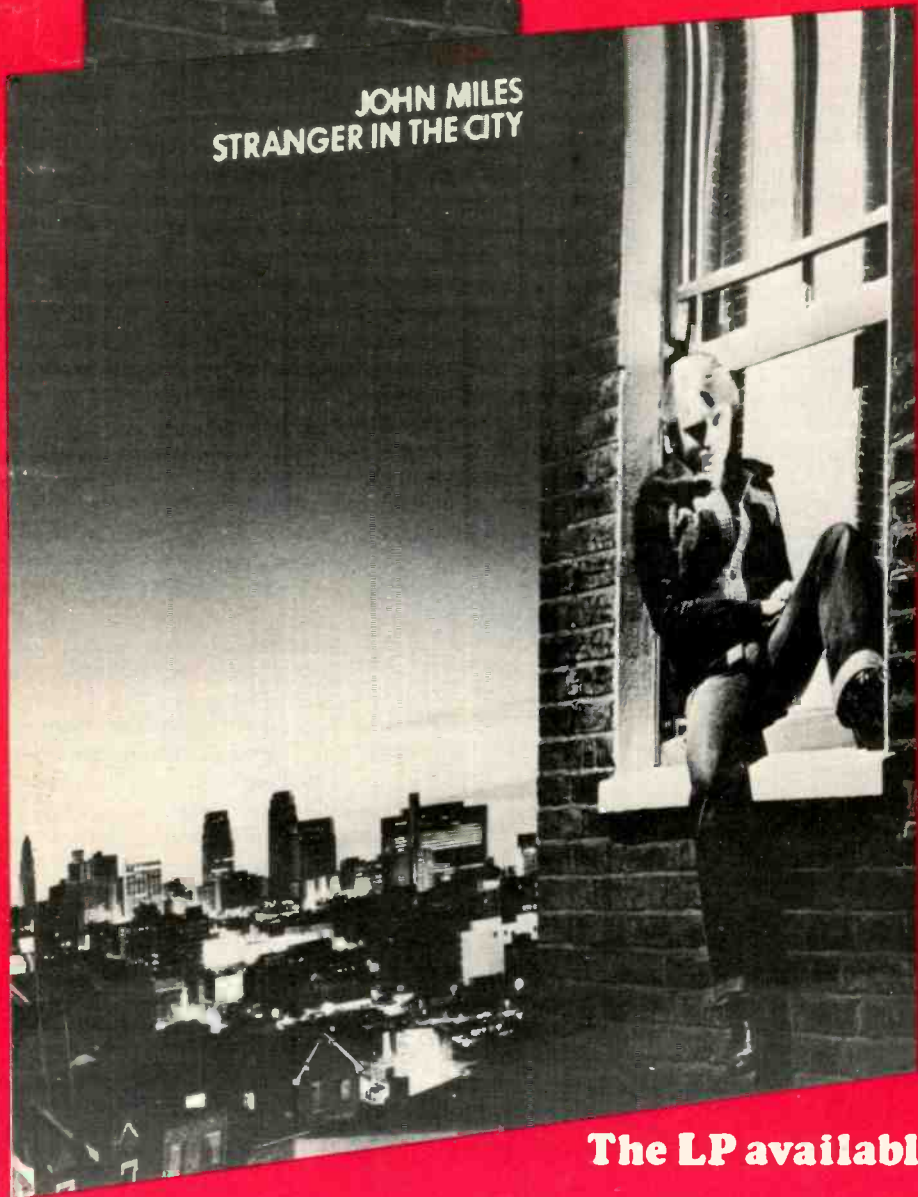




# JOHN MILES

is back with his second superb LP...

## “Stranger In The City”



**VOTED BRITAIN'S  
MOST POPULAR  
MALE SINGER**

This is a totally convincing album  
by one of the brightest, freshest  
forces in British rock.

Positive proof that Miles is  
capable of turning on real heat.

MELODY MAKER

**Produced & arranged by  
Rupert Holmes**

**The LP available now...The tour soon!**

A  
**WIDESCREEN  
PRODUCTION**



**PS 682**  
*LONDON*  
RECORDS & TAPES

© LRI, 1977

## NARM Announces Awards Nominees

■ CHERRY HILL, N.J.—Nominees for the NARM Awards for the best selling recorded product for the year 1976 have been announced by Jules Malamud, NARM president. The NARM Awards are the only industry awards based on what is actually sold in the nation's retail stores. The awards are presented on the basis of sales information for the year 1976 from NARM member companies which are retailers, rack jobbers and one-stops.

The awards will be presented at the annual NARM Awards Banquet, which culminates the activities at each year's annual convention. This year's banquet will be held on Monday evening, March 7 at the Century Hotel in Los Angeles, California, on the closing night of the 19th annual NARM Convention. Joe Smith, chairman of Elektra/Asylum Records, will serve as the evening's master of ceremonies, repeating his performance of two years ago. Entertaining will be Tony Orlando

## Casablanca Reports Best Sales Quarter

■ LOS ANGELES — Neil Bogart, president, Casablanca Record and FilmWorks, has announced completion of the most successful quarter in the firm's operation.

During the first quarter of Casablanca's fiscal year, ending January 31, the company realized revenues totalling \$11,072,000 as compared with last year's first quarter sales of \$5,102,000. Domestic sales increased by 104 percent over the previous year, while foreign sales were up 583 percent, a result of increased foreign exposure of Casablanca artists and a series of new international affiliations.

Dick Sherman, vice president, sales, attributed the sales increase to successes that the company achieved with such established artists as Kiss, Parliament and Donna Summer, as well as to market acceptance of such other Casablanca artists as Angel, Stallion, Meisburg and Walters and Masekela. Sherman added that the new label affiliation with the Jimmy Ienner/Irv Biegel Milenium Records, and the newly renewed Douglas Record pact will extend the pace of the company's earnings into the second quarter.

First quarter revenues for Casablanca Record and FilmWorks were derived from the record division only, and do not reflect any of the numerous projects that have recently been undertaken by the company in the motion picture, television and book publishing fields.

and Dawn, Elektra recording artists.

Awards will be presented in 17 categories this year: Best Selling Album; Best Selling Movie Soundtrack; Best Selling Broadway Cast Album; Best Selling Album by a Group; Best Selling Album by a Male Artist; Best Selling Album by a Female Artist; Best Selling Album by a Male Country Artist; Best Selling Album by a Female Country Artist; Best Selling Album by a Male Soul Artist; Best Selling Album by a Female Soul Artist; Best Selling Album by a Soul Group; Best Selling Pop Instrumental; Best Selling Jazz Album; Best Selling Comedy Album; Best Selling Album by a New Artist; and Best Selling Classical Album.

The nominees are as follows:

Best Selling Album: "Their Greatest Hits: 1971-75," Eagles (Asylum); "Fleetwood Mac" (Warner Bros.); "Frampton Comes Alive," Peter Frampton (A&M); "Songs in the Key of Life," Stevie Wonder (Tamla); "Wings at the Speed of Sound," Paul McCartney and Wings (Capitol).

Best Selling Movie Soundtrack: "All This and World War II," (20th Century); "A Star is Born," Barbra Streisand and Kris Kristoferson (Columbia); "Car Wash," Rose Royce (MCA); "Pipe Dreams," Gladys Knight and the Pips (Buddah); "The Song Remains the Same," Led Zeppelin (Swan Song).

Best Selling Broadway Cast Album: "A Chorus Line" (Columbia); "Bubbling Brown Sugar" (H&L).

Best Selling Album by a Group: "Boston" (Epic); "Their Greatest Hits: 1971-75," Eagles (Asylum); "Fleetwood Mac" (Warner Bros.).

Best Selling Album by a Male Artist: "A Night on the Town," Rod Stewart (Warner Bros.); "Breezin'," George Benson (Warner Bros.); "Dreamweaver," Gary Wright (Warner Bros.); "Frampton Comes Alive," Peter Frampton (A&M); "Silk Degrees," Boz Scaggs (Columbia); "Songs in the Key of Life," Stevie Wonder (Tamla).

Best Selling Album by a Female Artist: "Diana Ross' Greatest Hits," (Motown); "Don't Stop Believin'," Olivia Newton-John (MCA); "Hasten Down the Wind," Linda Ronstadt (Asylum); "Helen Reddy's Greatest Hits," (Capitol); "Love Trilogy," Donna Summer (Casablanca).

Best Selling Album by a Male Country Artist: "Are You Ready for the Country," Waylon Jennings (RCA); "The Outlaws," Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser (RCA); "The Troublemakers,"

(Continued on page 63)

## Cole Kudos



Capitol recording artist Natalie Cole is congratulated backstage after her recent sold-out performance in the Los Angeles Music Center's Dorothy Chandler Pavilion. Pictured with guests mingling in the background are from left: Kevin Hunter, Ms. Cole's manager; Marvin Yancy and Chuck Jackson, Ms. Cole's producers and songwriters; Bhaskar Menon, Capitol's chairman, president, and chief executive officer; Natalie Cole; Don Zimmermann, Capitol's executive vice president and chief operating officer; and Larkin Arnold, Capitol's vice president and general manager soul division.

## Michlin & Hill Expand

■ NEW YORK—Michlin and Hill, producers of radio and television commercials, are about to launch a major expansion and move into record production and talent management.

John Hill is a former producer for Epic, Columbia and Buddah Records. Spencer Michlin previously served in executive creative posts with BBD&O and McCann-Erickson. The company will soon complete arrangements for the release of their first three singles. They recently completed production of the second Children of All Ages album, due for release on the Adamo label.

## Laurel Canyon Gets Graham Parker Rights

■ NEW YORK — Mike Appel of Laurel Canyon Music Ltd. and Ron Solleveld of Intersong Music Ltd. have announced that they have arranged for the exploitation of Graham Parker's songs in the United States by Laurel Canyon Music Ltd.

## TK Records To Bear Own Logo in England

■ NEW YORK — Beginning later this month, TK Records will be distributed in the United Kingdom under the TK logo, the label announced last week, as part of a gradual changeover that will see TK product distributed in much of the world under the TK logo, probably by this fall.

TK product will continue to be distributed outside of the United States by RCA, but will no longer bear the RCA logo. RCA-U.K. will hold a press party in mid-March to announce the switch, with several TK artists scheduled to attend. Gerry Oord, executive director for RCA-U.K., will host the event.

### Four Singles

Four singles will be released to kick off the TK logo in the U.K.—"I'm Your Boogie Man" by K.C. & the Sunshine Band, "Where Is The Love" by Ralph MacDonald, "The Magician" by Timmy Thomas and "Somethin' 'Bout Cha" by Latimore. Albums by each artist will follow quickly.

The changeover from RCA to TK logos on product released in the rest of Europe, Japan, Australia, New Zealand and Canada will probably not begin until autumn according to TK.

## BTO LP Is \$7.98

■ CHICAGO — The new Bachman-Turner Overdrive album, set for release in late February, will carry a \$7.98 suggested list price on the album, according to Charles Fach, executive vice president/general manager for Phonogram, Inc./Mercury Records. The tapes will be priced at \$7.95.

Fach stated that future \$7.98 suggested list LP's will be determined on an artist-by-artist basis.

## Columbia Signs Mick Taylor



Mick Taylor has signed an exclusive recording pact with Columbia Records. The announcement was made by Bruce Lundvall, president, CBS Records Division. Taylor, ex-Rolling Stone, is currently putting a band together. His first Columbia album will be released in the spring and at that time he will embark on a major date tour of the United States. Shown at the signing are, from left: Arma Andon, vice president, artists development, Columbia Records; Val, Taylor's girlfriend; Taylor; Lundvall; Charles Levison, Taylor's attorney.

# Tony Wilson:

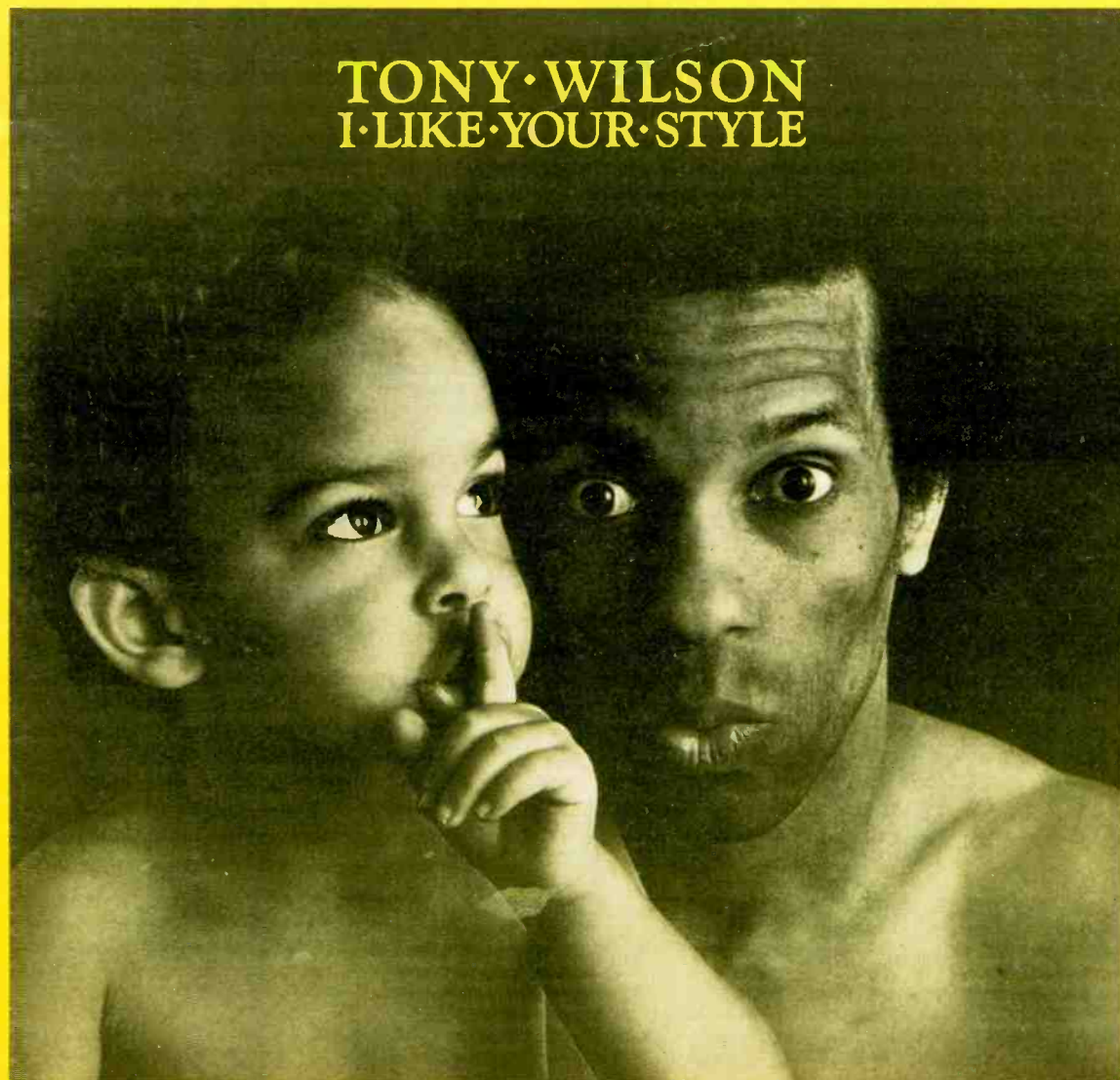
## You'll like his style.

When he left Hot Chocolate last year, Tony Wilson could point with pride to 5 years of exceptional musical accomplishments.

As the internationally famous band's bassist and singer, he simultaneously built a major songwriting reputation as co-author of Hot Chocolate's "You Sexy Thing" and "Emma," and Stories' "Brother Louie." From Trinidad to London to Bearsville, a label that signs rarely but well, Tony Wilson's emer-

gence has pointed in one direction.

Toward the first Tony Wilson album, **I Like Your Style**. BR 6966



TONY·WILSON  
I·LIKE·YOUR·STYLE

**I Like Your Style.**  
Produced and arranged  
by Tony Wilson.

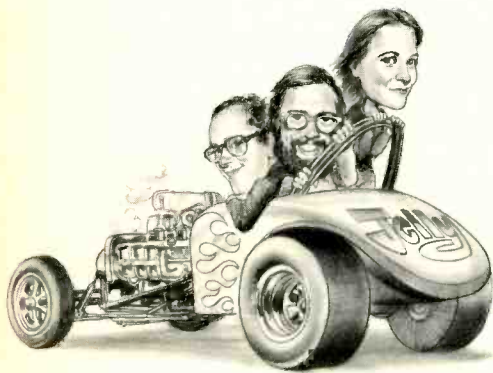


On Bearsville  
records & tapes.

**THE**

# YEAR

# THE NEW FEBR



## THE JELLY

THE JELLY has appeared on the road before and the thousands who've seen it... remember it well. Sleek, racy, fast and designed for those who like to own something a little different. Like mind-bending. Sit behind your new JELLY. The engine roars. It idles. The parts fit perfectly.

Pipes wide-open or harmonized on cruise. The acceleration is furious but THE JELLY can whirl and stop on a dime. If you haven't experienced the new JELLY, you're missing something. Don't drive it. It'll drive you.



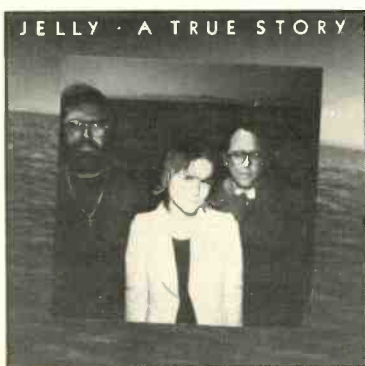
## THE CORKY

Better known to some as THE LAING. Fine-tuned and tested over some of the roughest rock roads in the world. E. G., "The Mountain"... "The West, Bruce & Laing"... and more. THE CORKY was a former demolition derby stalwart but now boasts smoother, more refined lines designed by Laing himself. Still, the new CORKY is fully-powered, durable, fast and steady. High-altitude rating. Strut front suspension. Tires optional.

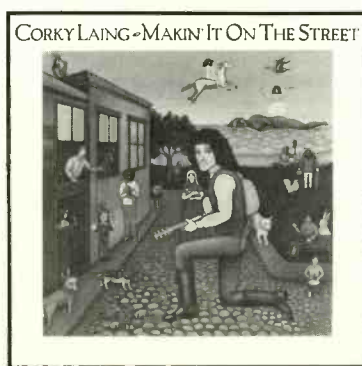


## THE BLONDIE

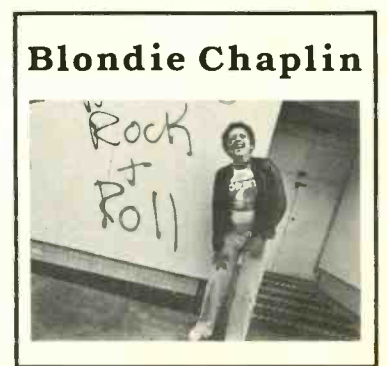
Sometimes called, THE CHAPLIN. THE BLONDIE was created in South Africa and further developed in England and America. It first came to prominence while driven by The Beach Boys. Fans still remember the early BLONDIE valves full-blown on "Sail On Sailor" and other fine tunes. The current BLONDIE is self-contained, stripped of chrome, big inside, and out-runs anything on the road. BLONDIES are now produced for mass appeal. A hot rod in every garage.



**JELLY - A TRUE STORY**  
Album & Tape on Asylum Records  
7E-1096



**CORKY LAING - MAKIN' IT ON THE STREET**  
Album & Tape on Elektra Records  
7E-1097



**BLONDIE CHAPLIN**  
Album & Tape on Asylum Records  
7E-1095

OF THE

# E.A.R.

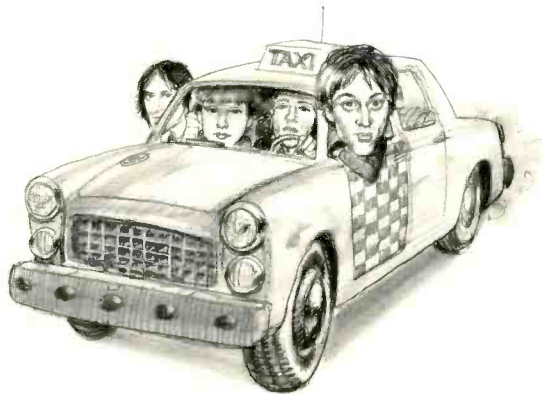


## VARY MODELS



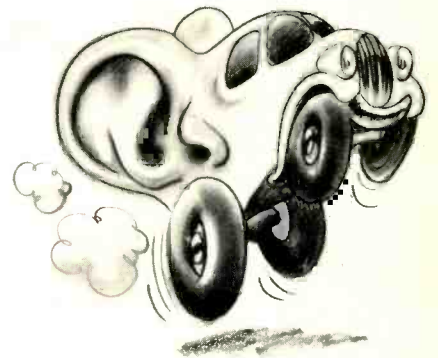
### THE BOOKER T

Or, AND THE MGs. This redesigned BOOKER combines the soft styling of previous editions plus a completely new power source and street-holding ability produced by a revolutionary testing procedure called, "living and learning." THE BOOKER is fine for long touring. Comes with a reclining headrest for meditation or anything else you care to do in a prone position.



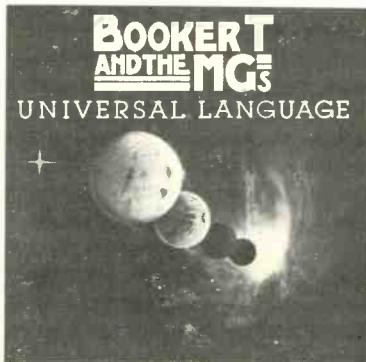
### THE TELEVISION

THE TELEVISION is the most remarkable invention since, Television. It drives itself, allowing the passenger to sit back and watch (or imagine) where he's going or where he's been. Designed on the streets of New York, THE TELEVISION can hold its own in any kind of traffic. This astounding gift to the world of vision moves even when it's not moving. THE TELEVISION is especially good on the prowl. It glows and knows in the dark.

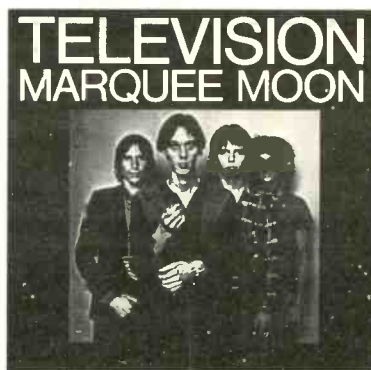


### THE SAMPLER

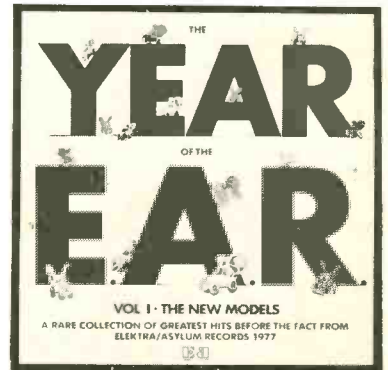
Everything you want to hear under one hood. Accessories include: The EAR-car Portrait Set—suitable for framing; The EAR-car Sticker—suitable for sticking; The EAR-car T-shirt—suitable for wearing; Five Banners—suitable for display; Radio Spots—for the airwaves...AND LOTS MORE. The Sampler. Just one way to celebrate THE YEAR OF THE E.A.R. From Elektra/Asylum Records.



**BOOKER T & THE MGs · UNIVERSAL LANGUAGE**  
Album & Tape on Asylum Records  
7E-1093



**TELEVISION · MARQUEE MOON**  
Album & Tape on Elektra Records  
7E-1098



  
\*Elektra Asylum Records

# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **INVISIBLE POWER:** Last week's Hollywood Radio & TV Society luncheon, wherein E/A chairman **Joe Smith** served as music biz spokesman in the society's annual record-oriented address, was probably a surprise only to the heavyweight dais. **Jerry Rubinstein, Mike Maitland, Jerry Moss, Russ Regan, Jay Lasker, Neil Bogart, Barney Ales, Don Ellis, Bob Greenberg, Clarence Avant** and **Don Burkimer** were clearly familiar with Smith's previous onslaughts, as immortalized a few years back by cassette bootlegs of his emcee's stint for **Morris Levy's** UJA tribute. When Joe offered to provide some thumbnails of his friends on the dais, we saw the sort of smiles usually associated with the waiting room at an oral surgeon's.

Instead, Mr. Smith proved somewhat kind. His vignettes were brief, if pointed, including comparisons of Jay Lasker to **Attila The Hun** (. . . "He works for a bunch of Germans now, former Panzer commanders, so he should fit in comfortably . . ."), allusions to last-minute no-show **Clive Davis'** modesty (" . . . who's probably holding a press conference of his own right now . . ."), and an explanation for Don Burkimer's anxiety attacks (" . . . he lives in constant fear that **Jerry Weintraub** will call him up and ask why RCA isn't selling more **John Denver** albums . . . and he probably will.").

Smith's tight touch was apparently a gesture of solidarity, for his address then zeroed in on his assertion that the music industry, for all its economic weight and social influence, has been largely ignored by other media. The real nut of his message was clearly the new Hollywood speaking to the old, a wry nudge for recognition of the music industry's ascendance here that Smith delivered with careful allusions to music's prime audience demographics and the industry's increased grasp of political influence.

■ **MYSTERIES:** Turns out **Charlie Haas**, a local freelancer, has teamed up with another writer, **Tim Hunter**, to build a hard-boiled detective novel set in the music business. Haas and Hunter just locked up a publishing deal with Harper for "The Soul Hit," developed from "an old story I heard, probably a rumor but still colorful, about a royalty scam that involved a murder."

The authors had originally titled their manuscript "Death Makes The Charts," but Harper wanted the former, insisting it was more, er, commercial. Haas said that the industry's jargon and colorful characters made an ideal milieu.

■ **NO COMMENT:** "Q: What has eight legs, sixteen strings, two sticks and goes chunka, chunka, chunka? A: **Foghat.**"

—A Warners publicity invite.

■ **DISCO PIE, BAKE ONE:** Now that disco is no longer a trend but a fact of life, some irreverent souls are turning out the inevitable parodies. Two of the funniest are by **Martin Mull** (on his new ABC release, "I'm Everyone I've Ever Loved") and **Geoff Muldaur**, of **Jim Kewstin, Paul Butterfield** and ex-Mr. Maria fame. We're especially partial to Muldaur's discoid send-up of "Hooray for Hollywood" (from "Motion," released by Warner Bros. a while back), with its pointed and updated lyrics (courtesy of Marty Mull, of course): "Where fortunes double, jacuzzis bubble, and people just get up to Get Down . . ."

What's more, it's good disco, not just funny.

■ **OBSERVATION OF THE WEEK:** **Split Enz** (Chrysalis) began their Roxy showcase with singer **Tim Finn's** pithy pronouncement that, "If music be the food of love, then we are the silverware."

■ **ROOTS SPROUT:** In the wake of the television ratings sweep for ABC's serialization of **Alex Haley's** "Roots," **Quincy Jones'** album of music from the television soundtrack has already gone gold. Fast footwork, indeed.

■ **RUMORS DENIED:** There is no truth to the rumor that **Carlos Santana** and **Charlie Nuccio** are forming a continental Mexican restaurant on an old Italian eatery's lot and calling it Santana and Nuccio's . . .

■ **SAWDUST CONFIRMED:** Imagine our surprise, when alerted to the **Bay City Rollers'** assertion that White Castle burgers are the best fast-food goodies they'd tried. With Whataburgers, Powerburgers, Fatburgers, and the executive's secret ground round dream, Cassell's, their L. A. trip should have set them straight. Until we realized the obvious: White Castle's little square numbers are the closest approximation to the English Wimpy.

Congratulations are in order to **Jack Forsythe**, back in action at 13Q in Pittsburgh . . . **Fleetwood Mac's** Berkeley Community Theatre benefit went clean in 35 minutes, with ticket sales expected to net \$30,000 for the Cousteau Society . . . And three benefit concerts in Sacramento, Portland and Seattle, featuring **Jackson Browne** and

(Continued on page 66)

## Rick Taylor:

### Putting the Music Back in Memphis

By PAT BAIRD

■ **NEW YORK** — Memphis, Tennessee, once a music center as vibrant as New York and Los Angeles, seems in the midst of a cultural renaissance spearheaded by Soultastic Productions and its energetic founder, Rick Taylor.

"I believe that Memphis music is probably the most accepted form of music in the world," Taylor said recently. "New York punk rock, or the California surf sounds, never had the kind of worldwide acceptance that Memphis music has."

It was his belief in the history and the future of that music that brought Taylor back to his home town after a successful two-year career as a stockbroker in New York. Soultastic was formed with his partner, Don Dortch, just three months before the collapse of Stax Records.

"When Stax folded it left The Bar-Kays, Rufus and Carla Thomas and the Soul Children without deals," he said. "I originally went to one major record company that was afraid of the size of the package. We decided then to break it up and we invited record executives to showcases at a local club. The first time, only one executive came but that was Charlie Fach and he walked away with The Bar-Kays and The Newcomers."

Soultastic's record since then is 14 artists signed to record companies in the past 18 months. Taylor credits much of that activity on the immediate chart success of two of his early signings, The Bar-Kays to Mercury and The Memphis Horns to RCA.

Other signings negotiated by

Taylor were Denise LaSalle to ABC, The Soul Children to Epic and Rufus Thomas to Artists of America. Once he had depleted the roster of well-known artists, Taylor began working with relative newcomers and his success on that level has been equally high.

With the help of Ronny Capone, who was the chief engineer at Stax, and William Brown from Ardent Studios, Taylor started recording local Memphis groups. Their first collaboration, The Coon Elder Band featuring Brenda Patterson, has been signed to Mercury. Other signings in the past few months have been Tommy Smiley to RCA and the group Mojoba to Polydor.

(Continued on page 42)

## UA, Chalice Pact



Artie Mogull, president of UA Records, has announced that the company has entered into a long-term production agreement with Lee Lasseff and David Chackler's Chalice banner. The agreement calls for the Chalice Music Group to scout, develop and record talent for UA distribution. The first production is the just-shipped single by Glider called "You're Like A Melody."

## Boston Reaps Canadian Platinum



Supplementing their U.S. catch, Epic's Boston picked up their second platinum record from CBS Records/Canada for their chart-topping first album for the label, which, along with the group's hit single, "More Than a Feeling," is charting right now in the U.K., Holland, Germany and Australia as well. Shown here are (from left, standing) Terry Lynd, CBS Canada president; Paul Ahern, co-manager with Charlie McKenzie, far right; Bruce Lundvall, Columbia Records president; Boston's Tom Scholz and Barry Goudreau; Ron Alexenburg, Epic senior vice president; Sid Hashian of Boston; and Lennie Petze, Epic a&r VP; (kneeling) Boston's Brad Delp, producer John Boylan; and Fran Sheehan of Boston.

He's Recorded Other Albums, But  
None Like This First One For Capitol

# Richard Torrance

BAREBACK



Produced by John Haeny

Management: Siddons & Assoc. Mgt.  
(213) 273-6065

  
Capitol  
SW-11610

## E/A Honors Branches



Elektra/Asylum Records' "Giant Ear Sales" campaign, which will involve discounts to retailers on the catalogues of Bread, Jackson Browne, The Eagles, Joni Mitchell, Linda Ronstadt and Queen, was launched last week with special meetings in the eight E/A branches. One of those meetings was interrupted for the presentation of a plaque honoring the branches for the label's gold and platinum record awards for 1976. Shown at the presentation are (from left) Rick Cohen, WEA branch marketing coordinator/Los Angeles; George Steele, E/A VP/marketing services; Joe Smith, E/A chairman; Bob Murphy, WEA sales manager, Los Angeles; Russ Bach, WEA branch manager, Los Angeles; Bill Perasso, WEA sales manager/San Francisco; Bob Stevens, WEA sales manager/Denver; Stan Marshall, E/A VP/sales; David Cline, E/A western region marketing manager; and Jack Shue, WEA sales manager/Seattle.

## Casablanca, Douglas Resume Label Pact

■ LOS ANGELES — Neil Bogart, president of Casablanca Record and FilmWorks and Alan Douglas, president of Douglas Records have announced the resumption of their business association.

Plans call for the immediate release of "Cinnamon Flower" by the Charlie Rouse Band and of the "Wildflowers" series, a five-album set featuring such jazz luminaries as Anthony Braxton, Marion Brown, Ken McIntyre, Sam Rivers and Randy Weston. In all, close to 75 of the most important contemporary musicians are featured on the five lps.

Planned for release later this month is the new album by the Last Poets.

## Arista Promotes Singer

■ NEW YORK — Robert Singer has been promoted to the newly created position of manager, field marketing at Arista Records, it was announced by Jon Peisinger, director, national sales for the company.

### Duties

In this new capacity, Singer will be directing Arista's staff of local marketing managers from the national level. Additionally, he will coordinate sales communication with Arista's field marketing staff and distributors.

Singer, who served as Arista's first local marketing manager, has made a significant contribution in the development of the position and the training of many of the current team of local manager for the label.

## Col. Names Zetland To W. Coast Position

■ LOS ANGELES—Tony Zetland has been appointed to the post of associate product manager, west coast, Columbia Records. The announcement was made by Ron Oberman, director, product management, west coast, Columbia Records.

In his new capacity, Zetland will be responsible for the planning and execution of merchandising programs for album releases. He will work closely with the advertising, packaging, sales, publicity, promotion and artist development departments. He will report directly to Ron Oberman.

Zetland joined CBS Records in London in 1974 as a salesman. Since then he has worked in sales and promotion at CBS Records London before settling in the United States.

## Pollock Joins Best

■ LOS ANGELES—Sandy Pollock has joined Barbara Best, Inc. as executive vice president in charge of personality and music publicity.

Pollock recently left ICPR, where she headed the music department for two years. Previously, she was a partner and principal in the PR firm Cries and Whispers.

Pollock brings Anson Williams, who just signed with Chelsea Records, into BBI for continued representation.

## Deutch Consulting AVI

■ NEW YORK — Ray Harris, executive vice president of American Variety International, Inc. (AVI), and Murray Deutch, president of Buttermilk Sky Associates, Inc., have jointly announced that Deutch and his newly-formed company have been named consultants to AVI and its music and record subsidiaries.

## Sales/Promo Realigned At Roulette/Pyramid

■ LOS ANGELES — Morris Levy, president of Roulette Records, and Dennis Ganim, president of the auxiliary label Pyramid, have realigned their national staff to strengthen the company's activity with artists Marilyn Chambers, D.C. LaRue, Roni Hill and others.

### Martucci

Joining the two New York based labels is Mike Martucci, who was named director of national sales. Martucci comes to Roulette/Pyramid from Arista, where he was national singles manager; prior to that he had been the chart editor for Cashbox. Also as part of R/P's executive restructuring, Ira Leslie has been upped to director of national promotion for the two labels.

### Stanback

Ganim also named Haskel Stanback, Atlanta Falcons football player, to that city's promotional field. He will be working with newly appointed Michael Martin. Another new addition to promotion is Lenny Salamone, covering L.A., Denver, Phoenix and San Diego. They join the existing Roulette/Pyramid national cadre of Robert Ganim (Cleveland), Patricia Underwood (San Francisco), Scotty McKay (Dallas) and Moe Preskell (Miami Beach).

## Three to Little Angel

■ LOS ANGELES — Ed Kominski has been named national sales director for Little Angel Records. The appointment was made by label president Bob Holloday, who also announced the addition of independent promotion man Paul Gallis in Chicago and Carl Strube in New England.

### Background

Kominski comes to Little Angel from Brownbag Records, where he served as national sales manager.

## CBS Awards Presentations

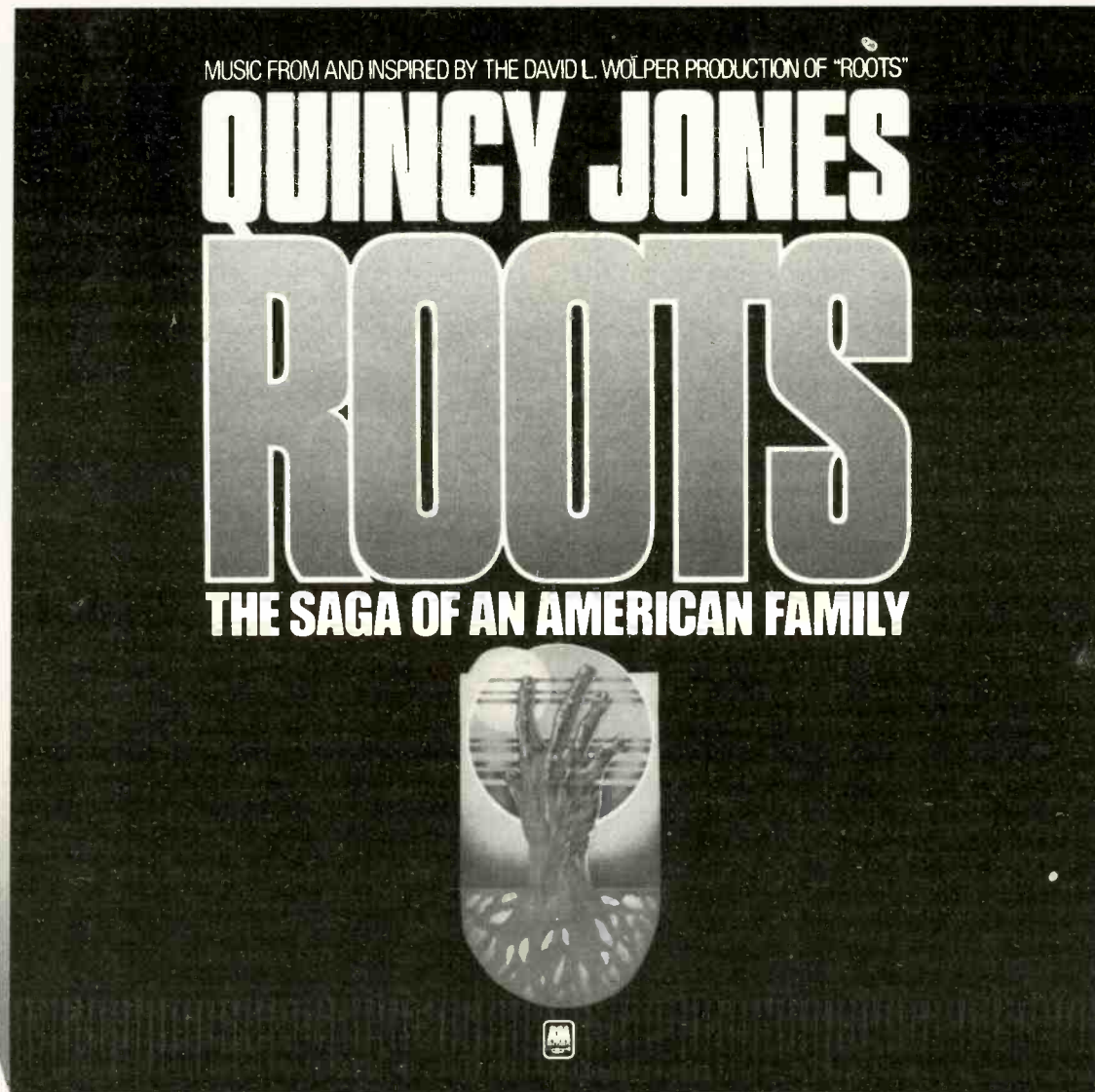


At the CBS Records' beginning of the year meetings in Atlanta recently, the following field awards were presented: (top row, from left) Columbia Branch of the Year—branch managers Joe Mansfield, Bob Jamieson, Roger Matting, Irv Medway and Dennis Hannon; Epic Branch of the Year—branch managers Al Bergamo, George Duncan, Phil Balsom, Roger Matting and Jim Scully; Columbia LPM Awards—Don Van Gorp, Ray Welch, Ron Piccolo, Jack Perry, Earl Rollison, Mert Paul, Frank Mooney, Gene Denonovich, Warren Williams and Del Costello, (bottom row) Epic LPM Awards—Ron Alexen-

burg, senior vice president, Joel Newman, Del Costello, Ron Douglas, Don Van Gorp, Ray Free, Ron Piccolo, Frank Mooney, Sam Harrell, Bill Bennett and Mert Paul; Special Markets-LPM Awards—Frank Mooney, Charles Miller, Don Van Gorp, Glenn Wright, Mike Bernardo, Ron Piccolo, Emma Garrett, Mert Paul, Vernon Slaughter and Richard Mack; Salesman of the Year—Joe Yoppolla, Bill Broege, Larry Wall, Tom Mabry and Grant Brinser.



**YOU'VE READ THE BOOK.  
YOU'VE SEEN THE TV SHOW.  
YOU'VE HEARD ABOUT THE ALBUM.**



**NOW HEAR THE SINGLE:**

**"ROOTS" MEDLEY (Motherland/Theme from "Roots")  
MANY RAINS AGO (Oluwa) (AM 1909)**

"Many Rains Ago" features Letta Mbulu with The Quincy Jones Orchestra and The Wattline Choir.

**ON A&M RECORDS & TAPES**  
Conducted and produced by Quincy Jones



(SP 4626)

**LATE FLASH!!... A&M's "ROOTS" single... already added with overwhelming response at KXOK in St. Louis!**

# COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ **Copy Writes** has learned that an independent west coast record company is currently negotiating for the purchase of the East/Memphis Music catalogue. East/Memphis was the publishing arm of Stax Records and holds more than 3,000 copyrights. The company has been in receivership since Stax folded. More details on the sale are expected next week.

WHEN YOU'RE HOT . . . :In the new tradition of blue-eyed soul crossing over to the black r&b consciousness, **Lew Kirton** (Marlin/TK) has released **Daryl Hall and John Oates'** "Do What You Want, Be What You Are." H & O's version is still on the charts but has been leap-frogged by the powerhouse success of their "Rich Girl." They're published by Chappell. The Kirton record was produced by **Joel Diamond** and **Charlie Calello**, who collaborated on **Engelbert Humperdinck's** "After the Lovin'." Calello also co-produced **Kenny Nolan's** "I Like Dreaming" (20th Cent.) . . . By the way, Chappell now publishes or co-publishes an even dozen of the Top 150 singles on the RW charts. We'll leave it up to you to wade through the label copy.

WHEN YOU'RE HOT, CONT'D . . . : **Candi Staton's** new single "A Dreamer of A Dream" (WB) was written by **Allen Toussaint** (Warner-Tamerlane/Marsaint). Toussaint is already on the charts with **Glen Campbell's** "Southern Nights" (Capitol) . . . **Seals and Crofts** have just released "Goodbye Old Buddies" written by the ever-present **Parker McGee** (Dawnbreaker). McGee's own single "I Can't Say No To You" (Big Tree) entered the Top 100 two weeks ago, joining his other songs recorded by **England Dan & John Ford Coley** and **Gene Cotton**. The McGee and England Dan records were produced by **Kyle Lehning**.

**Nat Adderley** (Atco) is one of the jazz world's most respected musicians, but, during a recent visit to the RW offices, he admitted "The biggest business I have is publishing." Adderley began his career as a musician in 1955 and started his own publishing company (with his brother **Cannonball**) three years later. Since then he has collected dozens of covers on his compositions, especially the classic "Work Song" with lyrics by **Oscar Brown Jr.** Before Cannonball's death two years ago, the brothers collaborated on a Broadway show score titled "Big Man." The show is based on the legend of **John Henry** and will be produced in the fall at The University of Michigan, Detroit. "It is definitely not Broadway in tradition," Adderley said, "but it's also not improvisation, so I wouldn't call it jazz." Both Nat and Cannonball Adderley are currently published by Bicircle/Tricircle Music.

OPENINGS: John Reid Enterprises formed Jodrell Music as the US  
(Continued on page 63)

## THE FOLIO CHART

ARTIST	PUBLISHER	LIST PRICE
1 <b>Stevie Wonder</b> /Songs in the Key of Life	Columbia	\$ 7.95
2 <b>Eagles</b> /Greatest Hits	WB	\$ 6.95
3 <b>Beatles</b> /Complete	WB	\$12.95
4 <b>Peter Frampton</b> /Comes Alive	Almo	\$ 5.95
5 <b>John Denver</b> /Evening With	Cherry Lane	\$ 6.95
6 <b>Bread</b> /Greatest Hits	Columbia	\$ 5.95
7 <b>John Denver</b> /Spirit	Cherry Lane	\$ 5.95
8 <b>Kiss</b> /Destroyer	Almo	\$ 5.95
9 <b>America</b> /History	WB	\$ 5.95
10 <b>A Star Is Born</b> /Soundtrack	WB	\$ 6.95
11 <b>Linda Ronstadt</b> /Greatest Hits	WB	\$ 5.95
12 <b>Barry Manilow</b> /This One's for You	Columbia	\$ 5.95
13 <b>Barry Manilow</b> /Trying To Get the Feeling	Columbia	\$ 5.95
14 <b>Simon &amp; Garfunkel</b> /Greatest Hits	Big Shells	\$ 4.95
15 <b>John Denver</b> /Songbook	Cherry Lane	\$ 5.95
16 <b>Elton John</b> /Greatest Hits	WB	\$ 5.95
17 <b>Beach Boys</b> /Endless Summer	Almo	\$ 4.95
18 <b>Led Zeppelin</b> /Complete	WB	\$ 7.95
19 <b>Jackson Browne</b> /21 Songs	Open Window	\$ 7.95
20 <b>Captain &amp; Tennille</b> /Song of Joy	Almo	\$ 6.95

(A survey of the top-selling individual artists folios at retail and rack accounts throughout the U.S.)

# New York, N.Y.

By IRA MAYER & BARRY TAYLOR

■ CONTESTS, CONTESTS, CONTESTS. MOST PEOPLE GET THE SWINE FLU OR LEGIONAIRES DISEASE. WE'VE GOT CONTESTMANIA: And it appears to be highly contagious 'cause even you, our beloved readers, seem to be caught in its throes. For example, there's the picture that appears below.



It arrived at our desk one recent morning with a note that said, in part (we won't subject you to the laudatory praise of New York, N.Y.): "John Reid, manager of **Queen** and **Elton John**, is pictured here pushing a plate of cake into \_\_\_\_\_'s face. Anyone who can identify the sticky promotion man gets a cake, we're not saying where." One entry per person, please, and those who attended the post Queen-concert bash at Oh-Ho-So last weekend are asked to please disqualify themselves.

HONKY TONK HEROES: The University of Michigan School of Music has released an album of **Scott Joplin** and **James P. Johnson** pieces performed by **William Bolcom** and **William Albright**, respectively. The proceeds go to the school's scholarship program; the album is available for \$7.75 postpaid from the School of Music, Room 2266, University of Michigan, Ann Arbor, Mich. 48109.

KNOW YOUR FELLOW READERS DEPT.: As a new service feature for our readers (those of you who don't just look at the pictures) we'll try to introduce you to some of the people from around the globe who, like yourselves, are faithful devotees. This week's "New Face" is **Zygmunt Kizakiewicz** and this person can be reached at 40-098 Katowice, 1-Mlynska Street, somewhere in Poland.

OTHER NAMES YOU DON'T HEAR ABOUT EVERYDAY: **Lionel Hampton** and **Lucille (Mrs. Louis) Armstrong** will be presenters of the jazz awards at the New York Grammy Awards dinner February 19. The affair will take place in what was once the Cafe Rouge of the Pennsylvania Hotel, but your invitations are more likely to read the Terrace Ballroom of the Statler Hilton . . . We could fathom **Henny Youngman** and **Split Enz** at the Bottom Line, but also on tap (not dancing) is **Timothy Leary** . . . **Michael Leon** . . . **John Hill** and **Spencer Michlin**, previously known for the work in television and radio commercials, are launching an expansion move into record production and talent.

A NAME YOU SOON WILL HEAR EVERYDAY: Millenium.

PRETTY PICTURES DEPT.: The nicest brochure we've seen in some time came from Long View Farm, a North Brookfield, Massachusetts recording studio. We don't know what most of the equipment listed does, but it sure looks like a nice place to do 16-track recording . . . Finally, for those of you who did so well with our last upside-down picture, how 'bout identifying this person without turning the magazine around. The winner gets an éclair, we're not saying where.



NOTE: **John Rockwell**, **Betsy Volk**, **Ian Dove** and **Pat "Swine Flu Sally" Baird** will be among those happy to see that there is

no Flashmakers news this week. And **Stan**, get outa here!

# "Rigor Mortis"

CC 005

is setting in...  
and it's gonna spread!!

A new 12" single by

# CAMEO



WPIX	New York City	WAMO	Pittsburgh
WWRL	New York City	WJLB	Detroit
WDAS	Philadelphia	WGPR	Detroit
WWIN	Baltimore	WAOK	Atlanta
KDAY	Los Angeles	KKSS	St. Louis
WILD	Boston	WNOV	Milwaukee
WCHB	Detroit	WCKO	Ft. Lauderdale

from  
Cecil Holmes'  
Chocolate City



Casablanca  
Record & FilmWorks, Inc.



# DISCO FILE TOP 20

FEBRUARY 19, 1977

1. **DISCO INFERNO/BODY CONTACT CONTRACT**  
TRAMMPS—Atlantic (lp cuts)
2. **DON'T LEAVE ME THIS WAY**  
THELMA HOUSTON—Tamla (lp cut)
3. **DREAMIN'/HIT AND RUN**  
LOLEATTA HOLLOWAY—Gold Mind (lp cuts)
4. **LOVE IN MOTION/GIVIN' BACK THE FEELING**  
GEORGE McCRAE—TK (lp cuts)
5. **LOVE IN C MINOR**  
CERRONE—Cotillion/Alligator (lp cut)
6. **FREE LOVE/IF YOU WANNA GO BACK**  
JEAN CARN—Phila. Intl. (lp cuts)
7. **DON'T BURN NO BRIDGES/I FEEL LIKE I'VE BEEN LIVING/STARVIN'**  
TRAMMPS—Atlantic (lp cuts)
8. **LADY LUCK/LIFE IS MUSIC**  
RITCHIE FAMILY—Marlin (lp cuts)
9. **SPRING RAIN**  
SILVETTI—Salsoul (disco disc)
10. **RIPPED OFF**  
LOLEATTA HOLLOWAY—Gold Mind (lp cut)
11. **SIX MILLION DOLLAR MAN ORIGINALS**—Soul (lp cut)
12. **LOVE IS YOU/COME BACK/MY TIME OF NEED**  
CAROL WILLIAMS—Salsoul (lp cuts)
13. **THEME FROM KING KONG**  
LOVE UNLIMITED ORCHESTRA—20th
14. **O BA BA/OVERTURE**  
D. C. LaRUE—Pyramid (lp cuts)
15. **DANCIN'**  
CROWN HEIGHTS AFFAIR—Delite (lp cut)
16. **HURRY UP AND WAIT/YOU ARE A BLESSING TO ME**  
ORIGINALS—Soul (lp cuts)
17. **LET YOURSELF GO**  
SUPREMES—Motown (lp cut)
18. **EVERYBODY HAVE A GOOD TIME**  
ARCHIE BELL & THE DRELLS—Phila. Intl. (lp cut)
19. **THAT'S THE TROUBLE**  
GRACE JONES—Beam Junction (disco disc)
20. **OPEN SESAME**  
KOOL & THE GANG—Delite

## Bootleg Probe

(Continued from page 3)

the retailers contacted reported a conversation with Rubalcava's office in which a spokesperson also indicated that there was no link between the Los Angeles bootlegging sweep and the recent federal investigation into the sale of bootlegging merchandise through Rather Ripped Records in Berkeley.

The actual grand jury is believed to have convened on January 6, 1977, with deliberations still underway. In addition to the retailers served, an undisclosed number of bootleg manufacturers were also subpoenaed, with one informant alleging that one of those had already been indicted.

At Apollo Electronics in Santa Monica, a store spokesman admitted that his store had been served with a subpoena, and also set the number of retailers served at three stores.

Rubalcava was reportedly instrumental in earlier federal investigations into record piracy, but at press time there were no indications of any connection between those actions and the current bootlegging probe.

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ An usually good batch of unexpected, interesting, even exciting records this week. Beginning with the disco discs, these are the cream of the crop: "Do What You Wanna Do," the **T Connection's** first release since "Disco Magic" early last summer, is the record all the New York DJs seem to be talking about this week. It's very different from its predecessor, more hard-edged and vocal as well as instrumental, sparked by several terrific breaks, the first one a lively Latin percussion segment that's timed separately on the label at 2:15 (in an overall 7:15 track). The message (cf. "Do It Any Way You Wanna," "Do What You Feel," etc.) is already a popular one and the production is definitely crowd-pleasing, supple yet driving. (On a TK disco disc, this one's also available as a Dash single at 3:30) . . . "Am I Losing You?" (Cotton) is a sensational duet between **Dooley Silverspoon** and **Jeanne Burton** about their love relationship, which deepens considerably in the course of this 6:10 disc—Burton erupts in convincingly orgasmic moans and shouts at one point as the orchestra seeths along behind her, followed by a return to the duet with doubled fervor. In addition to being an excellent pairing of voices, this is the most commercial and compelling production we've heard from New York producer **Sonny Cassella**, who styles himself in the label credits as S.O.N.N.Y. (The Sound of New New York). Very strong . . . I've raved about **Black Ivory's** "Walking Downtown" (Buddah) before—it's the most powerful and involving cut on their last album, released several months back—but the quality of the original pressing had kept it off most turntables in spite of the fact that it's one of the best hard-partying cuts around. Now it's been re-mixed and issued on a 12-inch pressing and is too hot to ignore: more than eight minutes of super energetic music that deserves comparison with **Brass Construction** or **Mass Production**. Two other fine cuts from the same album—"Dance" and "White Wind"—are on the flip side . . . Also on Buddah, more,

(Continued on page 30)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### LES MOUCHES/NEW YORK

- DJ: Roy Thode  
**DISCO INFERNO/BODY CONTACT CONTRACT**—Trammps—Atlantic (lp cuts)  
**DON'T LEAVE ME THIS WAY**—Thelma Houston—Tamla (lp cut)  
**DOWN TO LOVE TOWN**—Originals—Motown (disco disc)  
**FLIP**—Jesse Green—Red Bus Tempo (import)  
**LADY LUCK/LIFE IS MUSIC**—Ritchie Family—Marlin (lp cuts)  
**LOVE IN C MINOR/BLACK IS BLACK**—Cerrone—Cotillion (lp cuts)  
**LOVE IN MOTION**—George McCrae—TK (lp cut)  
**MY LOVE IS FREE**—Double Exposure—Salsoul (disco disc)  
**SPRING RAIN**—Silvetti—Salsoul (disco disc)  
**THAT'S THE TROUBLE**—Grace Jones—Beam Junction (disco disc)

### DCA CLUB/PHILADELPHIA

- DJ: Kurt Borusiewicz  
**DISCO BLUES/LIFE IS MUSIC/LADY LUCK**—Ritchie Family—Marlin (lp cuts)  
**DISCO INFERNO/BODY CONTACT CONTRACT**—Trammps—Atlantic (lp cuts)  
**DISCO REGGAE/NICE AND SLOW**—Kalyan—MCA (lp cuts)  
**DON'T LEAVE ME THIS WAY**—Thelma Houston—Tamla (lp cut)  
**DREAMIN'/HIT AND RUN/RIPPED OFF**—Loleatta Holloway—Gold Mind (lp cuts)  
**FREE LOVE**—Jean Carn—Phila. Intl. (lp cut)  
**LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY**—Cerrone—Cotillion (lp cuts)  
**MUCHO MACHO**—Macho—Event  
**MY TIME OF NEED/COME BACK**—Carol Williams—Salsoul (lp cuts)  
**SPRING RAIN**—Silvetti—Salsoul (disco disc)

### OLD PLANTATION/DALLAS

- DJ: Howard Metz  
**BOY, I REALLY TIED ONE ON**—Esther Phillips—Kudu (disco disc)  
**DISCO INFERNO**—Trammps—Atlantic (lp cut)  
**DON'T LEAVE ME THIS WAY**—Thelma Houston—Tamla (lp cut)  
**I'VE GOT TO DANCE (TO KEEP FROM CRYIN')**—Destinations—AVI (disco disc)  
**LADY LUCK**—Ritchie Family—Marlin (lp cut)  
**LOVE IN C MINOR**—Heart & Soul Orchestra—Casablanca (disco disc)  
**LOVE IN MOTION**—George McCrae—TK (lp cut)  
**SPRING RAIN**—Silvetti—Salsoul (disco disc)  
**THEME FROM 'KING KONG'**—Love Unlimited Orchestra—20th Century (disco disc)  
**UPTOWN FESTIVAL**—Shalimar—Soul Train (disco disc)

### HARRAH/NEW YORK

- DJ: Wayne Scott  
**DANCIN'**—Crown Heights Affair—Delite (lp cut)  
**DISCO INFERNO**—Trammps—Atlantic (lp cut)  
**DON'T LEAVE ME THIS WAY**—Thelma Houston—Tamla (lp cut)  
**FREEDOM TO EXPRESS YOURSELF**—Denise LaSalle—ABC (lp cut)  
**HIT AND RUN/DREAMIN'**—Loleatta Holloway—Gold Mind (lp cuts)  
**LADY LUCK**—Ritchie Family—Marlin (lp cut)  
**LET YOURSELF GO**—Supremes—Motown (lp cut)  
**LOVE IN C MINOR**—Cerrone—Cotillion (lp cut)  
**LOVE IN MOTION**—George McCrae—TK (lp cut)  
**TATTOO MAN**—Denise McCann—Polydor (disco disc, import)

## Postal Rate Hike

(Continued from page 3)

for the rest of this year as was expected. But, Bailar said, a hike will be needed next year despite the fiscal turnabout.

Though the Postmaster General offered no specifics on his rate-hike application during an address before the Comstock Club in Sacramento, California last Sunday (6), he did indicate that part of his recommendation will be to allocate the costs of service more closely to postal rates. Such a move is being vigorously fought by the Recording Association Industry of America on behalf of the record clubs and mail order firms which use the subsidized fourth class special service extensively. The RIAA, in Washington two weeks ago, told a select Post Office study commission that the special service should be retained and its losses maintained by Federal outlays.

Bailar's Sacramento speech attacked some of the proposals raised during those study commission hearings, especially the recommendation that Federal funds be used to continue all present mail services.

"To avoid facing hard decisions that might avert future crisis," he said in a prepared text, "some have suggested that cost increases be met simply by subsidies by Federal taxpayers. It is estimated that this could require subsidies of \$21.8 billion over the next four years . . . What these special interests choose to ignore is that such massive sums might be better applied to other pressing national needs," he said.

Despite the \$85 million surplus the Postal Service predicted that the department will be \$500 million in the red at the end of the present fiscal year (Sept. 30, 1977). That compares with a \$1 billion deficit last year.

Bailar said he would make application for higher rates "within the next few months" to take effect some time after the first of the year. The Postal Rate Commission, which must approve the hike, must act within 10 months, by law, to put increases into effect. The commission did not take up an increased proposal at its monthly meeting two weeks ago, meaning that—even if the hike is approved in March—increases will not be activated until early 1978.

## Gail Sicilia Named WNEW-AM Music Dir.

■ NEW YORK—Gail Sicilia has been named music director of WNEW-AM, Metromedia Radio's flagship station in New York. Bob Bruno, program director, announced the appointment.

**"FUTURES":  
WHAT THE WORLD  
NEEDS NOW.**

# BURT BACHARACH



F U T U R E S



SP-4622

"Futures": The most dramatic album of Burt Bacharach's career. Guest artists include Peter Yarrow, David Sanborn, Ralph MacDonald and Eric Weissberg.

"Futures" also features Burt's renewed songwriting collaboration with Hal David.

"Futures": hit songs for today from Burt Bacharach.

**BURT BACHARACH "FUTURES" ON A&M RECORDS & TAPES**

SP-4622

Produced by Phil Ramone and Burt Bacharach



**ELVIN BISHOP**—Capricorn 0269 (WB)  
**KEEP IT COOL** (prod. by Allan Blazek)  
(writer: Bishop) (Crabshaw, ASCAP) (3:01)

Basically an instrumental this time from Elvin, with the tempestuous rhythms broken only by some chanting female voices. A stinging guitar solo highlights.

**AWB**—Atlantic 3388

**CLOUDY** (prod. by Arif Mardin) (writers: Stuart & Gorrie) (Average, ASCAP) (3:22)

AWB's stylized satin soul is every bit as compelling in its live presentation as this number from the recent lp attests. This ballad has a clear outlook.

**EMMYLOU HARRIS**—WB 8329

**(YOU NEVER CAN TELL) C'EST LA VIE** (prod. by Brian Ahern) (writer: Chuck Berry) (Arc, BMI) (3:27)

Emmylou is no stranger to the country charts by now, but her time to cross over has come with this tune. It's good ol' rock and roll played with a downhome sincerity.

**GALLAGHER & LYLE**—A&M 1904

**EVERY LITTLE TEARDROP** (prod. by D. Kershenbaum) (writers: B. Gallagher & G. Lyle) (Irving, BMI) (3:25)

Despite a string of memorable tunes ("Breakaway," "Heart On My Sleeve") the duo has yet to crack the U.S. market. With this swinging number, they once again have a good shot. Give it a listen.

**JIMMY RUFFIN**—Epic 8 50339

**FALLIN' IN LOVE WITH YOU** (prod. by Richard Rome & Jimmy Ruffin) (writers: Ruffin-Dean-Glover) (Ruffin-Ready, BMI) (3:13)

The voice behind the great "What Becomes Of The Broken Hearted" re-emerges with a brash and brassy tune destined to become another classic song.

**MACHO**—Event 251

**MACHO MACHO** (prod. by Tralise Prod.) (writers: Curtis & Cromwell) (Pee Wee/Clita, BMI) (3:49)

An instrumental (save for some very suggestive female moaning and groaning), the song establishes a pulsing groove through the brass and synthesized effects.

**LEW KIRTON**—Marlin 3311 (TK)

**DO WHAT YOU WANT, BE WHAT YOU ARE** (prod. by Joel Diamond & Charlie Callelo) (writers: Hall & Oates) (Unichappell/Hot Cha, BMI) (3:58)

Hall and Oates' recent bluesy single should make another run up the chart with this reading that breathes a loving, soulfulness into the composition.

**OSIBISA**—Island 080

**THE COFFEE SONG** (prod. by Gerry Bron) (writers: Hilliard & Miles) (Cromwell, ASCAP) (3:14)

The song, recorded by Frank Sinatra some years back gets a timely revival. The south of the border styled arrangement could see the group samba its way to the top.

**THEME OF THE WEEK**

**LOVE IN 'C' MINOR** (writer: Cerrone) (Feeffe/Cerrone, SACEM)

**CERRONE**—Cotillion 44215 (Atlantic) (prod. by Cerrone) (3:58)

**THE HEART AND SOUL ORCHESTRA**—Casablanca 876 (prod. by F. Crocker & M. Simon) (3:43)

One of the most popular instrumentals around the disco circuit as a French import, the record has now been made available domestically. An interesting battle should ensue between Cerrone's European original and the cover.

**KERRY CHATER**—WB 8310

**PART TIME LOVE** (prod. by Steve Barri & Michael Omartian) (writers: M. Omartian & S. Omartian) (Meadowridge, ASCAP) (3:03)

Driving tune which benefits from the crisp production of Steve Barri and Michael Omartian. It should find a full time home on the chart before too long.

**JIMMY McCULLOCH & WHITE LINE**—

EMI 44381 (Capitol)  
**CALL MY NAME** (prod. by Jimmy McCulloch) (writer: D. Clarke) (ATV, BMI) (4:08)

The young guitarist has formed a rockin' trio with which to spend his time between Wings commitments. McCulloch's slide guitar dominates the tune which gets better with each listen.

**STALLION**—Casablanca 877

**OLD FASHIONED BOY (YOU'RE THE ONE)** (prod. by Dick Darnell) (writer: W. Damrick) (Rick's/Variena, BMI) (3:07)

The group makes its bow in style with a harmony filled pop tune that will immediately strike a familiar note. This one is a front runner.

**MIDWEST FRANCHISE**—MCA 40681

**COME ON LET'S DANCE** (prod. by Jackson-Yancy-Barge) (writers: same as prod.) (Chappell & Co./Joy's, ASCAP) (3:13)

As the title of the tune suggests, this is a dance record. The lively percussive currents and sympathetic production makes it a winner wherever it's being played.

**HERBIE MANN**—Atlantic 3390

**BIRDWALK** (prod. by Michael Kunze & Sylvester Levay) (writers: Mann & Levay) (Herbie Mann/Rosalba, ASCAP) (2:52)

Mann has soaked up some of the sounds of the Munich studio that has accounted for several hits this past year with this instrumental. It should take flight.

**FOGHAT**—Bearsville 0315 (WB)

**I'LL BE STANDING BY** (prod. by Dan Hartman) (writers: Peverett & Price) (Knee Trembler, BMI) (3:47)

The group slows the pace down from its last couple of outings, but maintains the intensity with this ballad, laced with some searing guitar lines.

**LEON HAYWOOD**—Columbia 3 10477

**DREAM DREAM** (prod. by Leon Haywood) (Ocean Blue/Van McCoy/Warner-Tamerlane, BMI) (3:12)

The Van McCoy ballad serves as the perfect vehicle for Haywood's vocal. The lush arrangement is sympathetic without being too overbearing.

**MELANIE**—Atlantic 3380

**CYCLONE** (prod. by P. Schekeryk-M. Paitch-D. Paitch-A. Ertegun) (Neighborhood, ASCAP) (2:19)

Not exactly the type of song one would expect from Melanie, but it's a captivating rocker nonetheless and could storm all the way up the charts.

**THE VENTURES**—UA XW 942 Y

**THEME FROM CHARLIE'S ANGELS** (prod. by Wilson & Bogel) (writers: Elliott & Ferguson) (Spellgold, BMI) (3:39)

A popular TV series and now a popular theme as evidenced by the number of recent covers. This one breaks new ground for the group with its swirling, hot rhythms.

**MURRAY McLAUCHLAN**—True North 79 (Island)

**SLINGBACK SHOES** (prod. by McLauchlan & Finkelstein) (writer: McLauchlan) (Blackwing, ASCAP) (3:40)

The Canadian singer/songwriter has a new U.S. label affiliation and a streamlined sound. Sounding not unlike Arlo Guthrie, he should have a base of support.

**JAMES VINCENT**—Caribou ZS8 9019 (CBS)

**SPACE TRAVELER** (prod. by B. Botnick) (writer: Vincent) (Big Elk, ASCAP) (3:21)

The title track from his lp finds the guitarist experimenting with sound and melody. The result is an atmospheric tune guided by his soft spoken vocal.

**FREE BEER**—RCA 10881

**QUEEN OF THE PURPLE SAGE** (prod. by Alan Lorber) (writers: Christie-Herbert) (Sacco, BMI) (3:58)

A ballad in the Firefall/Poco vein spiced with some country instrumentation, the song should find acceptance on several levels and should soon be riding high.

**JACKPOT**—EMI 4387 (Capitol)

**MIDNIGHT'S ALRIGHT** (prod. by Eddy Ouwens) (comp.: Hammerstone-Songstone) (Dayglow, ASCAP) (3:00)

The European pop group has a mixed vocal sound that is somewhat reminiscent of ABBA. The song has the potential to send them straight to the top of the charts.

**PAT CARROLL**—Warner-Curb 8325

**CURLY HEADED ROOSTER** (prod. by John Farrar & Hank Marvin) (Al Gallico, BMI) (2:49)

Hank Marvin, Olivia Newton-John's producer is behind the good timey tune about the lady's man. Either country or pop play-lists should delight to it.

# WHY DOES THIS MAN READ RECORD WORLD?



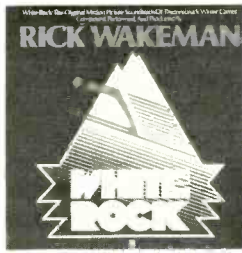
Tom Savares

Because he's a part of the music business. As a disco disc jockey, he has learned that Record World's discotheque coverage provides him with the most complete, accurate and objective reporting on what people are dancing to in leading clubs around the country, and on what new releases he should investigate. To keep his dancers dancing, he needs that information quickly and concisely, and he knows that Record World is the place to find it.

**WHITE ROCK**

**RICK WAKEMAN** (Original Soundtrack)—  
A&M SP-4614 (6.98)

The soundtrack to a film based on the Innsbruck Winter Games, the album is divided into eight segments corresponding to various scenes in the picture. Wakeman employs his usual battery of keyboards and synthesizers and the forced timing makes for well-used built-in editing.



**CAROLINA DREAMS**

**MARSHALL TUCKER BAND**—Capricorn CPK 0180  
(WB) (7.98)

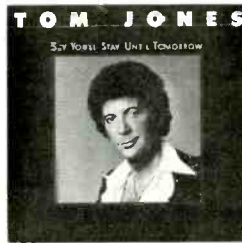
With all eyes turning south, mid-range acts like Marshall Tucker have the opportunity to be heard as they've never been before. "Carolina Dreams" is just the kind of solid lp to help explode the group nationally. The title track, "Desert Skies" and "Tell It To the Devil" work it all out.



**SAY YOU'LL STAY UNTIL TOMORROW**

**TOM JONES**—Epic PE 34468 (6.98)

Jones' first album as a member of the CBS family marks his return to the major leagues. The title song is bulleting up the Singles Chart (49 this week) and with such standard fare as Al Jolson's "Anniversary Song" and Paul Anka's "Papa" in contemporary settings, he'll be back on top for some time to come.



**A PLACE IN THE SUN**

**PABLO CRUISE**—A&M SP-4625 (6.98)

Let alone that the cover art and title are welcome respites from the realities of a frozen winter (due apologies to southern California), Pablo Cruise has made a welcome innovation in the sound established for itself on its first two lps: There's a light-handed soul touch that adds fresh commerciality.



**LOVE ON THE AIRWAVES**

**GALLAGHER & LYLE**—A&M SP-4620 (6.98)

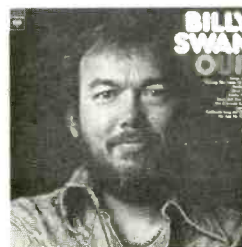
Producer David Kershenbaum has a unique ability to bring out new shadings in artists seeking to broaden the scope of their endeavors. And so he has done for Gallagher & Lyle—folk rockers who now add distinctiveness to their pleasant style. "Every Little Teardrop" is but a sample of the change.



**FOUR**

**BILLY SWAN**—Col PC 34473 (6.98)

Swan will eventually break down all the barriers. He has the songwriting talent, the vocal and instrumental skills, a sense of presence for both live performance and studio undertakings and, at this juncture in his career, a peripheral awareness among the populace for his pop country sound. He'll fly soon.



**UNIVERSAL LANGUAGE**

**BOOKER T & THE MGs**—Asylum 7E-1093 (6.98)

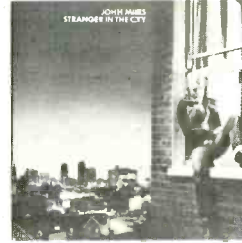
It's hard to believe that it's 15 years since "Green Onions" splashed the sound of Booker T & The MGs across national radio. The 15 years have made their mark, however, and the group today (all originals except for drummer Willie Hall) is most cognizant of contemporary soul influences. Try "Space Nuts," "Last Tango," "The Stick."



**RA**

**UTOPIA**—Bearsville BR 6965 (WB) (6.98)

Utopia now formally includes Todd Rundgren along with Roger Powell, Kasim Sulton and John Wilcox. The vocals are divided, shifting some of the weight from Todd's able shoulders, though his ever-impressive production hand is still at the helm. The first side is song-oriented; second features an 18 minute rock fable.



**STRANGER IN THE CITY**

**JOHN MILES**—London PS 682 (6.98)

Miles' "High Fly" album yielded three highly commercial tunes which are destined to become classics as the years roll by. "Stranger . . ." carries the image on, though with Rupert Holmes' production there's a deft singles presence added. The title track and "Remember Yesterday" have the ingredients to go all the way.



**SEA LEVEL**

**CAPRICORN CP 0178 (WB) (6.98)**

The opening lines of "Rain In Spain" indicate that Sea Level is stretching its country jam style almost into jazz improvisation territory. The musicianship is obviously there (Chuck Leavell, in particular) and there's a feel for texture that was the Allman's hallmark in their heyday. Pleasingly ambitious.



**I LIKE YOUR STYLE**

**TONY WILSON**—Bearsville BR 6966 (WB) (6.98)

One of the forces in Hot Chocolate, Wilson is on his own in a highly imaginative album that draws broadly on rock and soul styles and compacts them into artfully accessible tracks. "What Does It Take," "Better Off Just Loving You" and "Can't Leave It Alone" sample his many talents.



**DEAN FRIEDMAN**

**LIFESONG LS 6008 (6.98)**

Friedman is a young new singer/songwriter whose debut bespeaks a sentimental outlook tempered by a healthy sense of humor. "Song For My Mother," "Solitaire" and "Love Is Not Enough" are in the former category; "Ariel" and "Funny Papers" show two different approaches to lighter moments. An auspicious beginning.



**ROLLIN' ON**

**STEVE GIBBONS BAND**—MCA 2243 (6.98)

A late '60s pop rock FM sound characterizes Gibbons' latest, with tunes mostly in the three minute range and sparsely but effectively arranged and played. "Light Up Your Face," "Till the Well Runs Dry," "Tulane" and "Rollin' On" denote the character and ambiance, Ken Laguna production welding all together.



**MAKIN' IT ON THE STREET**

**CORKY LAING**—Elektra 7E-1097 (6.98)

A tasty low-key album that may come as a surprise to some of his older fans. Laing is under Johnny Sandlin's tutelage with the likes of Pete Carr, Clydie King, and Randall Bramblett assisting. "On My Way," "Makin' It On the Street" and "Growin' Old With Rock & Roll" make it on any street.

(Continued on page 44)



# A sweet, new beginning for Marlena Shaw.

Although she was voted Most Promising Female Jazz Artist by Record World, Marlena Shaw is no newcomer to the music business. She's had six albums out and many performing credits, including four years with Count Basie.

Her career has seen artistic triumph and critical acclaim. Now it's ready for the beginning of a new phase—mass acceptance.

Her last single, "It's Better Than Walking Out," went Top 10 in England, and received heavy disco play in the U.S.

Now on "Sweet Beginnings," with the help of producer Bert deCoteaux, Marlena is about to share her incredible talent with a whole new audience.

**"Sweet Beginnings!"** PC 34458

**The start of something big for Marlena Shaw. Her first album on Columbia Records and Tapes.**



# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Ed Bland on Vanguard, Jazz and the Art of Production

By PAT BAIRD

■ *Ed Bland, executive producer at Vanguard Records, joined the label in early 1974 with a solid background in jazz composition, arrangement and production. After moving to New York from his native Chicago, he served as musical consultant and program director at the Museum of Modern Art and was responsible for both the *Jazz In The Garden* and *Summer-garden* series there. He also served in the same capacity for the Brooklyn Academy of Music's *Blues/Jazz Series*. He has worked in various capacities in both the*



Ed Bland

*film and television areas. Since joining Vanguard, Bland has signed nearly a dozen artists to the label and has produced 16 albums in the past year. In the following Dialogue, Bland discusses his role as an executive producer and the revitalization of the Vanguard label.*

**Record World:** As both an arranger and as a producer you have worked with a very diverse group of artists. How do you find a focus?

**Ed Bland:** The word is range. There are different problems and what you do is approach each problem on its own terms. You don't want to look for a unifying factor, you look for what will bring that particular recording off. Now on the other hand, insofar as Vanguard is concerned, if you want to look for a unifying factor regardless of the broad range of records that we put out, the unifying idea would be quality, musical quality.

**RW:** Do you work with every artist on the label?

**Bland:** There are two divisions, classical and pop. I work with none of the artists on the classical side, and I work with most of them on the pop side. When I first got here it was outlined to me that the roster was down, that they needed X number of artists. I think I've signed around 11 and I believed we've dropped three of those 11. Of course there were a number of artists when I got here. There's a constant battle, shall we say, of trying to add artists who will stick. In the meantime, we have all kinds of sources for artists of all kinds, be it pop, country and western, or whatever. Maynard produces, I produce and there are outside producers and the things we buy from our licensees. I don't think I could do anymore than say 12 to 20 albums per year.

**RW:** You mean in-studio production?

**Bland:** Right. So with that in mind, we still need more product. There's room for all kinds of other product here. What I did in the very beginning was primarily focus on jazz, but I'm not restricted. It seemed like a very good place to start because the philosophy of the company is to produce quality music that's going to last for decades. It's a catalogue company. If you go after quality then, chances are, you're going to have to sacrifice sales. Consequently what you do is make a budget that you can recoup relatively rapidly while going after quality. The field that seems very good for that type of activity is jazz. If you get a good jazz artist, his or her recordings are going to last, which you can see from all the re-issues from the 50's and before. Secondly, the moment I dropped into the company, they were quite successful with Larry Coryell and Oregon and as a consequence it seemed reasonable to try to expand on that policy in as many different ways as possible. Plus, when I came here I knew of a number of jazz greats who were without labels. So it made kind of perfect sense.

**RW:** What artists have you signed?

**Bland:** I signed Big Mama Thornton, Clark Terry, Camille Yarborough, Flying Island, Elvin Jones, the Pazut Brothers, James Moody, Roland Prince, the original cast album of "Tuscaloosa's Calling Me," Larry Paulette and Bunky Green.

**RW:** Why did you want to sign these artists to the label?

**Bland:** As far as I can tell, Big Mama is the last of a dying breed in the Bessie Smith tradition. And she can still sing. She's a hell of a writer and a hell of a performer and an artist who, I think in the long

run, is going to make a profit for us. Clark Terry, in my opinion happens to be probably one of the three greatest trumpet players since 1945, the other two being either Dizzy and Miles or Clifford Brown. Camille Yarborough was a poetess with quite a lot to say. Unfortunately, she couldn't come up with enough material for a new album, so we had to let her go. Flying Island is a kind of second generation jazz rock, a spin off of Weather Report and Return to Forever. Unfortunately their management didn't come up with enough bookings to make it a really viable thing for us. Elvin Jones is probably one of the most inventive drummers since Chick Webb, which takes you back to the 1938 or '39 period. The Pazut Brothers were a radical departure for Vanguard because they were essentially a soul group and they were the best I knew of at the time. Moody is a neglected saxophone master and also has quite a reputation as a flutist. I would rank him above Rollins and Coltrane as a saxophonist.

Moody and Clark are essentially people who were already known, who had names. Roland Prince, well you have to balance things out. You have to find talent which is moving, which you can develop, because that's ultimately where things are. I met Roland before he was playing with Elvin Jones, during a rock session somewhere in New Jersey. Roland was the guitarist. Elvin eventually signed here so when I got a chance to see Roland again, I was that much more impressed with his playing. We signed him and I think we have a major musical talent here. What makes me feel even better is that he told me John Hammond wanted him for Columbia at one time. "Tuscaloosa" was a New York cabaret musical that ran for about a year. I eventually got in touch with the producers, we argued a lot, they signed and it did pretty well. Larry Paulette is a singer and actor I saw at Catch A Rising Star. I called him into the studio eventually and he made a demo. I think he cut 21 sides in two hours or something. He was prepared. I quite appreciate that. I'm so tired of amateurs, especially rock amateurs. He has an album we're in the midst of completing now. It's called "What Makes A Man A Man" and I think it will be the first gay album produced by a major record company. The latest signing was a saxophonist out of Chicago named Bunky Green. He made four albums for Chess, one of which was with Sonny Stitt. He played with Mingus for a while and then stopped playing to study. He's kind of an integration of Ornette Coleman, King Curtis and Coltrane, with a brand new style all his own. We have an album with him coming up called "Transformations."

... the philosophy of the company is to  
“produce quality music that's going to  
last for decades.”

**RW:** Considering the large number of new jazz artists and re-issues on the market now, how do you feel about the quality of the music in general?

**Bland:** What I think has happened is that there have been signings of a lot of people, as there were with rock. Plus, there have been all these re-issues. There are so many albums out now, what's going to happen is what usually happens in cases like this. Larger companies, for the most part, who need home runs, will find out that jazz doesn't pay off that well and they'll phase out a few of them. In the long run, about two or three years, the labels that have the quality are the ones that will survive. Yeah, there's too much out there and most of them will sink.

**RW:** What do you think the re-issues are doing to the market?

**Bland:** I don't think it does anything, except as I said, it's an oversupply. When you have an oversupply, the man will go to that which is best. I would be interested to see what happens to some of George Benson's early Columbia stuff because that's probably when he was playing the most music.

**RW:** You said earlier that you can produce 12 to 20 albums per year. Isn't that an enormous amount of product in one year?

(Continued on page 39)

## Royal Treatment



Atlantic recording group ABBA commenced their sold-out European tour with a premiere at Oslo's Ekeberghallen that was attended by the Norwegian Royal Couple, HRH Princess Sonja and HRH Prince Harald. The next night, against a torrential snowstorm, ABBA averted the near-cancellation of their Gothenburg concert by landing their plane in the midst of the blizzard. Following that show, Atlantic Records president Jerry Greenberg presented ABBA and their manager Stig Anderson with RIAA plaques for their first U.S. gold album, "ABBA's Greatest Hits." Following concerts in Copenhagen, Amsterdam, Belgium, and throughout Germany and the U.K., ABBA wraps up the tour with a Valentine's Day show at London's Royal Albert Hall. Shown backstage in Gothenburg are, from left: Bjorn, Anna, Benny, Jerry Greenberg, Stig Anderson, Frida and Atlantic's Earl McGrath.

## Col Special Products Releases Eight Albums

■ NEW YORK—Columbia Special Products has brought back eight albums—two jazz titles, one Original Cast Broadway show, a movie soundtrack, a Nelson Eddy operetta coupling, and three biographical "twofers," featuring the music of George Gershwin, Jerome Kern and Richard Rogers.

Heading the jazz list is a three-record set, "Jack Teagarden—King of the Blues Trombone," featuring Teagarden, Artie Shaw, Joe Bushkin, Eddie Condon, Dave Tough and others in performances that date back to the '30s. The other jazz album is "Take It, Bunny," spotlighting the career of Bunny Berigan. The theatre piece is "Oh Captain," with Tony Randall and Eileen Rodgers, in the previously unreleased stereo version, and the movie disc offers the soundtrack of Paramount's "War and Peace," composed by Nino Rota. The operetta offering is a special re-packaging of two previously uncoupled shows—one featuring Nelson Eddy and Rise Stevens in "The Chocolate Soldier," the other presenting Eddie with Nadine Conner in "Naughty Marietta."

### Encore Collection

The two-record "musical biographies" will go into CSP's more popular line, the Encore Collection. They will be marketing at the price of single records. "The Columbia Album of George Gershwin" features Percy Faith and His Orchestra; the Jerome Kern set is by Paul Weston, and Andre Kostelanetz handles the Richard Rodgers classics.

## Fleetwood Mac Show to Aid Jacques Cousteau Society

By JACK McDONOUGH

■ SAN FRANCISCO—Fleetwood Mac will open their post-"Rumours" national tour February 28 at the 3600-seat Berkeley Community Theatre with a benefit concert for the Jacques Cousteau Society, of which John and Christine McVie are members.

The booking represents a major coup for the Student Union Program, Entertainment and Recreation Board (SUPERB) of the University of California at Berkeley, co-producers of the event. The coup is compounded by the fact that Fleetwood could easily play a venue ten times as big. It is expected however, that the band will return to the area during the summer to headline a Day on the Green at Oakland Stadium.

75% of the seats in the hall will be priced at \$12.50, with the remaining 25% at \$10. Original proposals called for a uniform price but SUPERB opted for one break point which would separate out the most undesirable seats. "We do not consider the price high," said SUPERB publicity spokesman Robert Blades, "considering that this facility is so far preferable to anywhere else one

might see the band, and considering that Jethro Tull just did a benefit in L.A. at \$25 a ticket."

Direct beneficiary of the event will be the Berkeley Students for the Cousteau Society, which will use the proceeds to conduct an environmental day on the campus April 23, at which Cousteau will speak personally. To emphasize his desire for participation Cousteau has cut the \$15 membership fee to \$5 for students.

The concert will begin at 7:30 p.m. with a Cousteau film, "Flight of the Penguins," after which Fleetwood Mac will do a two-hour set.

## Arista Promotes Cawley

■ NEW YORK — Jim Cawley has been promoted to the position of singles sales manager for Arista Records, it was announced by Jon Peisinger, director, national sales.

In his new position, Cawley will be responsible for all aspects of Arista's singles sales including distribution and rack jobber contact, market research and coordination with Arista's production department.

## Cowan Opens PR Firm

■ LOS ANGELES—Bobbi Cowan has opened an independent public relations firm located at 1901 Avenue of The Stars, Century City, Calif. 90067. The phone number is (213) 553-0215.

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# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Black Man" — Stevie Wonder (Tamla). An educational lp cut from his "Songs In The Key Of Life" coincides with the story of the black man's heritage. This should be considered as his next single — a definite million seller. It teaches through rhythm as the chorus relays the answers.

**DEDE'S DITTIES TO WATCH:** "I Wanna Do It To You — Jerry Butler (Motown); "Only Love Can Mend A Broken Heart" — General Johnson (Arista); "How Good Is Your Game" — Billy Paul (PIR).

## THE FIRST ANNUAL R&B AWARDS SHOW

It was a sight to behold when the audience gathered in the ballroom of Washington, D.C.'s Sheraton Park Hotel, February 7th for the first telecast of The Rhythm and Blues Awards Show. The purpose of the show was to acknowledge r&b artists in the manner best fitting them and their companies.

John Jackson, the producer who conceived this idea, worked hard to put this extravaganza on. Its telecast will take place April 23rd on various local stations.

Among the award winners were: Johnny Taylor, Brass Construction, Dorothy Moore, B.T. Express, Staple Singers, Parliament-Funkadelic, Hodges, James & Smith, The Trammps, LaBelle, Al Wilson, K.C. and The Sunshine Band and Natalie Cole.

The criteria for these awards were based upon trade publications, NATRA and the RIAA.

After 16 years Labelle will be going their separate ways. The group, consisting of Sara Dash, Nona Hendryx and Patti LaBelle will be pursuing their individual careers.

We stand corrected. Last week we stated that radio station WRVR-FM (New York) went top 20. However, this is not so; they have remained a jazz formatted station.

We should also like to clarify the fact that the manager of B.T. Express is King Davis.

This must be the year for awards, for The Total Experience Recording Studios are having a "Show Of Appreciation Gathering" for artists, producers, engineers and recording companies who have contributed to the success of the studio in 1976. This will bring about a presentation of "The Golden Music Award for Producers" and "The Golden Fingers Award For Engineering Excellence." The Beverly Hills Hotel will be the site for this affair on Thursday, February 17th.

KoKo Records is storming the country with Luther Ingram's single, entitled "Let's Steal Away," and Tommy Tate's single — "If You Ain't Men Enough."

## ABC Signs Les McCann



Jerry Rubinstein, chairman of the board, ABC Records, has announced the signing of Les McCann to a long term recording contract. McCann goes to ABC from Atlantic Records where he recorded 16 albums. His first ABC album, "Music Lets Me Be," will be produced by Esmond Edwards and released in the spring. Pictured here are, seated: Rubinstein, McCann and McCann's wife Charlotte. Pictured standing are Richard Steckler, McCann's manager, and Otis Smith, ABC Records vice president.

## WB Adds Seven to Promo Staff

■ **LOS ANGELES**—Seven promotion representatives have been added to Warner Bros. Records black music marketing operation, it has been announced by Warner's vice president, director of black music marketing, Tom Draper and national r&b promotion director Ed Pugh.

### Commitment

"The addition of these seven professionals to our staff represents a continuing commitment to maximizing exposure for our artists and market penetration for our releases," Draper commented.

The seven are Barry Terry cov-

ering the Washington, D.C. market; Ted Astin in Charlotte; L. C. Sneed in Miami; Ted Joseph in Detroit; Willie Smith in Cleveland; Kirkland Burke in Chicago and Charlie Geer, in Atlanta, who also covers that market for Atlantic Records.

Warner Bros. continues with the six regional men—Lou Wills (west coast); Ron Ellison (mid-west); Howard Geiger (south-west); Jocko Carter (southeast); Harold Burnside (middle Atlantic); and Bob Frost (New York) and national disco promotion coordinator Jackie Thomas.



Top row, from left: Barry Terry, Ted Astin, L. C. Sneed, Ted Joseph. Bottom row, from left: Willie Smith, Kirkland Burke, Charlie Geer.

## R&B PICKS OF THE WEEK

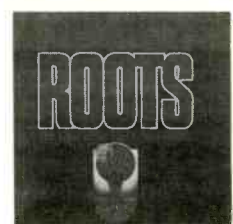
**SINGLE** ROSE ROYCE, "I WANNA GET NEXT TO YOU" (Duchess Music, BMI). This Norman Whitfield classic is becoming one of the most played lp cuts on radio stations across the country. The haunting rhythm line is what makes it work while a lingering melody, along with the lyrics, tie it all together. Look for this one to go gold as did "Car Wash." MCA 40662.

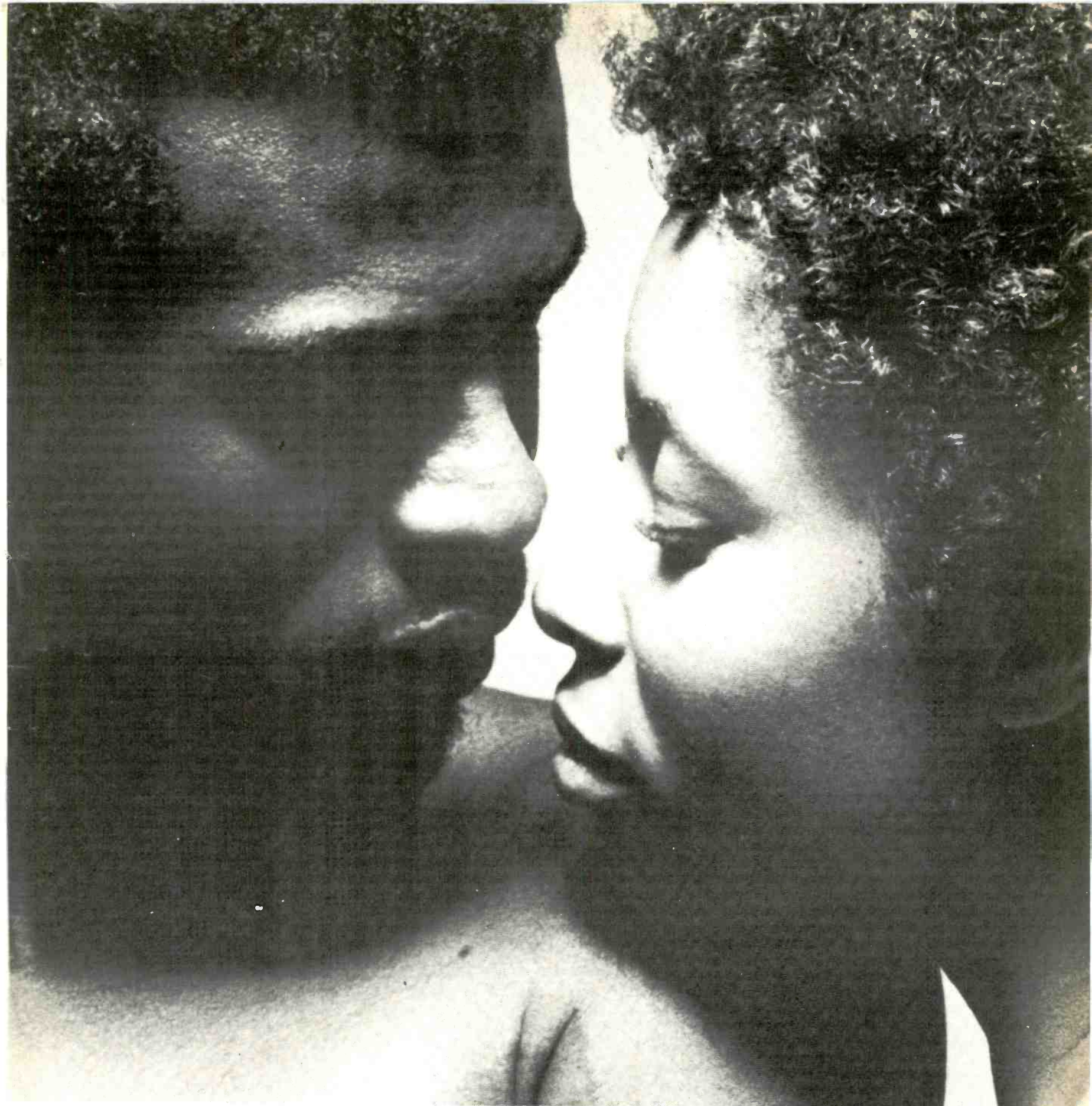


**SLEEPER** MILLIE JACKSON, "I CAN'T SAY GOOD-BYE," (Caucho Music/Bill-Lee, BMI). Ms. Jackson produced this disc, which enhances its quality. Her delivery is superb, with emphasis on the lyrical concept. Millie Jackson can only go to the top with her expertise as an artist, and now, as a producer, her future looks brilliant. Spring SP170 (Polydor).



**ALBUM** QUINCY JONES, "ROOTS." Who better than Quincy Jones to put such a dynamic musical score on wax? "The Saga of an American Family" was gathered together by Alex Haley in book that became one of the most widely read pieces of literature throughout the country. Artist who are heard on the lp are Letta Mbulu and Lou Gossett. Reverend James Cleveland plays a significant part in the magnificent production. A&M SP 4626.





# “Love’s the Way I Feel ’bout Cha.”

Ever since we released Alphonso Johnson’s album, “Yesterday’s Dreams,” the response to “Love’s the Way I Feel ’bout Cha” has been nothing short of amazing — from

progressive black to R&B and AOR formats.

And we just couldn’t hold back any longer.

Presenting “Love’s the Way I Feel ’bout Cha,” the

new single from Alphonso Johnson.

If you haven’t heard it yet, get ready for something sensational.

And if you have, then you already know how overwhelmingly beautiful that feeling can be.



“Love’s the Way I Feel ’bout Cha” 8-50 324  
 From the Alphonso Johnson album, “Yesterday’s Dreams.”  
 PE 34364\*  
**On Epic Records.**

**ZEMBU.** A Zembú Production. Produced by Skip Drinkwater.

\*Also available on tape.

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# THE R&B SINGLES CHART

FEBRUARY 19, 1977

FEB. 19	FEB. 12	1	2	3	4	5	6	7	8	9	10
		1	1	I WISH STEVIE WONDER—Tamla T 54274F (Motown)							
		2	5	DON'T LEAVE ME THIS WAY THELMA HOUSTON— Tamla T 54278F (Motown)							
		3	2	FREE DENIECE WILLIAMS—Columbia 3 10429							
		4	3	CAR WASH ROSE ROYCE—MCA 40615							
		5	4	DAZZ BRICK—Bang 727							
		6	12	GLORIA ENCHANTMENT—United Artists XW912 Y							
		7	15	I'VE GOT LOVE ON MY MIND NATALIE COLE—Capitol P 4360							
		8	11	BE MY GIRL DRAMATICS—ABC 12235							
		9	13	SOMETHING 'BOUT 'CHA LATIMORE—Glades 1739 (TK)							
		10	6	FANCY DANCER COMMODORES—Motown M 1408F							

11	7	I LIKE TO DO IT KC & THE SUNSHINE BAND—TK 1020
12	25	SOMETIMES FACTS OF LIFE—Kayvette 5128 (TK)
13	8	DARLIN' DARLIN' BABY (SWEET TENDER LOVE) O'JAYS—Phila. Intl. ZS8 3610 (CBS)
14	9	ENJOY YOURSELF THE JACKSONS—Epic B 50289
15	10	WHEN LOVE IS NEW ARTHUR PRY SOCK—Old Town 1000
16	14	HOT LINE SYLVERS—Capitol P 4336
17	18	BODYHEAT JAMES BROWN—Polydor 14360
18	20	SPRING AFFAIR/WINTER MELODY DONNA SUMMER—Casablanca B74
19	24	TRYING TO LOVE TOO WILLIAM BELL—Mercury 73839
20	23	LOOK INTO YOUR HEART ARETHA FRANKLIN—Atlantic 3373
21	26	HA CHA' CHA (FUNKTION) BRASS CONSTRUCTION—United Artists XW921 Y
22	22	EASY TO LOVE JOE SIMON—Spring 169 (Polydor)
23	21	BE MY GIRL MICHAEL HENDERSON—Buddah 552
24	16	I KINDA MISS YOU MANHATTANS—Columbia 3 10430
25	17	DO IT TO MY MIND JOHNNY BRISTOL—Atlantic 3360
26	37	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN—ABC 12239
27	19	SATURDAY NIGHT EARTH, WIND & FIRE—Columbia 3 10439
27	27	GOIN' UP IN SMOKE EDDIE KENDRICKS—Tamla T 54277F (Motown)
29	54	LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR—Columbia 3 10478
30	29	I DON'T WANT TO LOSE YOUR LOVE EMOTIONS—Columbia 3 10347
31	30	WHISPERS/CHERCHEZ LA FEMME/C'EST SI BON DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"—RCA PB 10827
32	39	YOU MAKE ME FEEL LIKE DANCING LEO SAYER—Warner Bros. WBS 8283
33	34	ISN'T IT A SHAME LABELLE—Epic B 50315
34	28	FEELINGS WALTER JACKSON—ChiSound CH 17599 E (UA)
35	44	DANCIN' CROWN HEIGHTS AFFAIR—De-Lite DE 1588
36	56	SPACE AGE JIMMY CASTOR BUNCH—Atlantic 3375
37	45	THEME FROM KING KONG (PART I) LOVE UNLIMITED ORCHESTRA—20th Century TC 2325
38	42	GET UP AND DANCE MEMPHIS HORNS—RCA PB 10836
39	47	REACHING FOR THE WORLD HAROLD MELVIN & THE BLUE NOTES—ABC 12240
40	40	CLOSE TO YOU TYRONE DAVIS—Columbia 3 10457
41	43	JUST ANOTHER DAY PEABO BRYSON—Bullet 02 (Bang)
42	48	SPY FOR THE BROTHERHOOD MIRACLES—Columbia 3 10464
43	50	FEEL FREE FOUR TOPS—ABC 12236

44	49	BETCHA BY GOLLY WOV NORMAN CONNORS FEATURING PHYLLIS HYMAN—Buddah BDA 554
45	52	LOVE TO THE WORLD LTD—A&M 1897
46	57	WAKE UP AND BE SOMEBODY BRAIN STORM—Tabu 10811 (RCA)
47	35	LET IT FLOW TAMIKO JONES—Contempo 7001 (TK)
48	55	BABY, DON'T YOU KNOW WILD CHERRY—Epic/Sweet City 8 50306
49	51	EVER LOVIN' GIRL TYRONE DAVIS—Dakar DK 4561 (Brunswick)
50	63	BOOGIE CHILD BEE GEES—RSO RS 867 (Polydor)
51	58	TOO HOT TO STOP BAR KAYS—Mercury 73888
52	67	I TRIED TO TELL MYSELF AL GREEN—Hi 2322 (London)
53	60	SAY YOU LOVE ME PATTI AUSTIN—CTI OJ33
54	61	FEEL THE BEAT (EVERYBODY DISCO) OHIO PLAYERS—Mercury 73881
55	59	FIESTA GATO BARBIERI—A&M 1885
56	64	THE WAY YOU MAKE ME FEEL MELBA MOORE—Buddah 562
57	65	BLESSED IS THE WOMAN (WITH A MAN LIKE MINE) SHIRLEY BROWN—Arista 0231
58	66	TIME IS MOVIN' BLACKBYRDS—Fantasy 787
59	53	GIFT WRAP MY LOVE REFLECTIONS—Capitol P 4358
60	62	RIGOR MORTIS CAMEO—Chocolate City 005
61	68	I LOVE LUCY THEME WILTON PLACE STREET BAND—Island 078
62	71	THERE'S LOVE IN THE WORLD (TELL THE LONELY PEOPLE) MIGHTY CLOUDS OF JOY—ABC 12241
63	70	LIFE GOES ON FAITH, HOPE AND CHARITY—RCA PB 10865
64	—	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON—Tamla T 54279F (Motown)
65	72	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX—Epic B 50313
66	—	STAY AWHILE WITH ME DANNIE GERRARD—Greedy G109
67	60	WHAT YOU NEED BABY CAPRELLS—Ariola America P 7649 (Capitol)
68	73	WELCOME TO OUR WORLD (OF MERRY LOVE) MASS PRODUCTION—Cotillion 44213 (Atlantic)
69	—	I'VE GOT THE SPIRIT BILLY PRESTON—A&M 1893
70	75	MY LOVE IS FREE DOUBLE EXPOSURE—Salsoul SZ 2012
71	—	COMIN' ROUND THE MOUNTAIN FUNKADFLIC—Warner Bros. 8309
72	31	BODY ENGLISH KING FLOYD—Chimneyville 10212 (TK)
73	36	SUMMER SNOW BLUE MAGIC—WMOT 4003 (Atlantic)
74	38	LOVE SO RIGHT BEE GEES—RSO 859 (Polydor)
75	—	YOUR REAL GOOD THINGS ABOUT TO COME TO AN END PAULETTE REEVES—Blue Candle 1518 (TK)

## Disco File

(Continued from page 20)

more, more of the **Andre True Connection** with "N.Y., You Got Me Dancing," featuring a typically aggressive, busy **Gregg Diamond** production and repetitive lyrics arranged around some drive-'em-up-the-walls breaks. This one's already been getting a solid response in its shorter single version, but now that the six-minute disc is finally available, it could really take off. Not exactly subtle, but rousing and fun, and a passing tribute to some New York disco hot spots (Barefoot Boy, 12 West) rhymes "come in your jeans" with "Regine's." **Marilyn Chambers**, another porno star (and ex-Ivory Soap mother), has entered the X-rated disco field in True's wake with a thumping number called "Benihana" on Roulette (4:21). Her prolonged mock orgasm at the song's climax is only slightly more believable than her singing, but the production is kinda cute and commercial and it's already being touted as, you'll pardon the expression, a comer by a number of DJs. Is Harry Reems next? . . . **John Davis & the Monster Orchestra's** latest, "Up Jumped the Devil" (Sam), is tough and invigorating, full of pumping bass, bristling percussion (especially in the opening and several breaks) and more vocals than before. It runs 5:42 and doesn't let up; the second side of this disco disc is a six-minute track called "You Got To Give It Up" whose overall pace is a somewhat more laid back but worth checking out . . . Now available on a 12-inch pressing: **George McCrae's** "Love in Motion" and "Givin' Back the Feeling" back-to-back on TK.

**RECOMMENDED ALBUMS:** **Eloise Laws** joins the ranks of the strong, idiosyncratic women singers—**Thelma Houston, Loleatta Holloway, Jean Carn**—currently so successful on the disco floor, with an album called "Ain't It Good Feeling Good" (Invictus) and produced by **Brian Holland** (executive producer: **Eddie Holland**). The best tracks—"You Got Me Loving You Again," "Love Goes Deeper Than That," "Put a Little Love Into It (When You Do It)" and "Make It Last Forever"—feel like a combination of **Laura Lee** and **Thelma Houston**: nonsense singing with full-bodied productions and just the right raw, sultry edge to both. All the cuts cited run between four and five minutes and should be checked out without delay . . . **The Players' Association** is a jazz/disco group whose first album on Vanguard contains six long tracks, four of which are excellent, cooking instrumentals. Two are versions of disco hits—"Love Hangover" (6:08) and "Let's Groove" (7:16)—that sound startlingly fresh (key ingredient: sax and flute solos by CTI's **Joe Farrell**); the other pair—"Hustlin'" (4:22) and "I Like It" (5:22)—are lively, high-spirited numbers with the kind of zest that you pick up on immediately. David Todd from New York's Jouisance brought this album to my attention and says it's his pick of the week, especially "Love Hangover." I'll second that.

**RECOMMENDED SINGLES:** **Timmie Thomas' "Stone to the Bone"** (Glades), a real Miami off-the-wall instrumental leaning to the style of Foxy's "Get Off Your Aahh!" and featuring delightful floating vocals riffing with the title over and over; a high point: the rising scream near the middle. Haunting . . . **Garland Green's "Don't Let Love Walk Out On Us"** (RCA), a gorgeous song in the mold of "You'll Never Find Another Love Like Mine" that just builds and builds. Green sounds like a combination of **Lou Rawls** and **Arthur Prysock** and the production, by **Leon Haywood**, who co-arranged with **Gene Page**, is superb . . . **Elvin Bishop's "Keep It Cool"** (Capricorn) has a thump-thump bass line and ecstatic, high-pitched vocals advising, "Keep it cool, keep it loose"—almost anthemic and quite attractive; could be a big left-field hit for some clubs (thanks to **RW's Barry Taylor** for alerting us to this one) . . . Noted: a guy with a falsetto voice named **Danny White** has done a version of **Tina Charles' "Dance Little Lady Dance"** on TK's Rocky Coast label.

Excellent response recently to: **The Ritchie Family's "Lady Luck,"** the favorite disco cut on the group's new album, followed by the title cut, "Life Is Music" (Marlin); **Karma's "Funk de Mambo"** (the disco-disc length of 6:20 has just been issued on a standard 45 on A&M's Horizon label); and **Denise McCann's "Tattoo Man,"** the import disco disc from Polydor Canada.

## MCA Radies New 'Twofers'

■ LOS ANGELES—MCA Records will release nine double LP sets this month.

Leading the new release is the Atlanta Rhythm Section. The release also features six new additions to the Leonard Feather Jazz Series, including Count Basie with "Good Morning Blues;" "Hey There! It's Sammy Davis

Jr. At his Dynamite Greatest;" Jimmy McPartland, Bobby Hackett and their orchestras with "Shades Of Bix;" "The Greatest Of Carmen McRae;" "Art Tatum Masterpieces Volume II;" and Various Artists "Jazztime U.S.A." Rounding out the release is "The Best Of Jack Jones" and "The Irish Rovers' Greatest Hits."

“Nobody But You”

Jackie Wilsons  
New L.P.  
On Brunswick  
Is Breaking Out  
All Over  
The Country

754212

**BRUNSWICK**

**DAKAR**



# THE R&B LP CHART



# JAZZ



# THE JAZZ LP CHART

FEBRUARY 19, 1977

- SONGS IN THE KEY OF LIFE**  
STEVIE WONDER/Tamla T13 340C2 (Motown)
- ASK RUFUS**  
RUFUS/ABC AB 975
- CAR WASH (ORIGINAL SOUNDTRACK)**  
MCA 2 6000
- THIS IS NIECY**  
DENIECE WILLIAMS/Columbia PC 34232
- UNFINISHED BUSINESS**  
BLACKBYRDS/Fantasy F 9518
- BRASS CONSTRUCTION II**  
United Artists LA677 G
- THE JACKSONS**  
Epic PE 34229
- GOOD HIGH**  
BRICK/Bang 408
- ANY WAY YOU LIKE IT**  
THELMA HOUSTON/Tamla T6 345S1 (Motown)
- TOO HOT TO STOP**  
BAR KAYS/Mercury SRM 1 1099
- A SECRET PLACE**  
GROVER WASHINGTON, JR./Kudu 32S1 (Motown)
- SPIRIT**  
EARTH, WIND & FIRE/Columbia PC 34241
- AHH... THE NAME IS BOOTSY, BABY!**  
BOOTSY'S RUBBER BAND/Warner Bros. BS 2972
- FEELING GOOD**  
WALTER JACKSON/ChiSound CH LA656 G (UA)
- JOY RIDE**  
DRAMATICS/ABC ABCD 955
- PERSON TO PERSON**  
AVERAGE WHITE BAND/Atlantic SD2 1002
- IN FLIGHT**  
GEORGE BENSON/Warner Bros. BSK 2983
- REACHING FOR THE WORLD**  
HAROLD MELVIN AND THE BLUE NOTES/ABC AB 969
- METHOD TO THE MADNESS**  
UNDISPUTED TRUTH/Whitfield WH 2967 (WB)
- OPEN SESAME**  
KOOL & THE GANG/De-Lite 2023
- VIBRATIONS**  
ROY AYERS UBIQUITY/Polydor PD 1 6091
- THE CLONES OF DR. FUNKENSTEIN**  
PARLIAMENT/Casablanca NBLP 7014
- DO IT YOUR WAY**  
CROWN HEIGHTS AFFAIR/De-Lite 2022
- LET 'EM IN**  
BILLY PAUL/Phila. Intl. PZ 34389 (CBS)
- DISCO INFERNO**  
THE TRAMMPS/Atlantic SD 18211
- FOUR SEASONS OF LOVE**  
DONNA SUMMER/Casablanca NBLP 7038
- I HOPE WE GET TO LOVE IN TIME**  
MARILYN MCCOO & BILLY DAVIS, JR./ABC ABCD 952
- JEAN CARN**  
Phila. Intl. PZ 34394 (CBS)
- SO SO SATISFIED**  
ASHFORD & SIMPSON/Warner Bros. BS 2992
- CARICATURES**  
DONALD BYRD/Blue Note LA633 G (UA)
- CHAMELEON**  
LABELLE/Epic PE 34189
- AN EVENING WITH DIANA ROSS**  
Motown M7 877R2
- SOLID**  
MICHAEL HENDERSON/Buddah BDS 5652
- BODYHEAT**  
JAMES BROWN/Polydor PD 1 6093
- DEEP IN MY SOUL**  
SMOKEY ROBINSON/Tamla T6 350 S1 (Motown)
- DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"**  
RCA APL1 1504
- MOMENTS WITH YOU**  
MOMENTS/Stang 1031 (All Platinum)
- PART 3**  
KC & THE SUNSHINE BAND/TK 605
- FESTIVAL**  
SANTANA/Columbia PC 34423
- ALL MY LIFE**  
ARTHUR PRYSOCK/Old Town OT 12 004

By ROBERT PALMER

■ The hottest news this week is the release of top-quality, previously unavailable material by **John Coltrane** and **Miles Davis**. The Coltrane, "The Other Village Vanguard Tapes" (Impulse), will not be available until early March, but on the basis of an advanced pressing it is a most significant release. Recorded during the week in November, 1961 which produced the classic "Live at the Village Vanguard" album, the present two-record set includes solos by **Eric Dolphy** on five of the six selections. The highlights include a new take of "Chasin' The Trane" with a solo by Dolphy, and especially a marathon version of "Spiritual" with the late **Garvin Bushell** providing a drone on contrabassoon.

Equally impressive is **Miles Davis'** long-awaited "Water Babies," featuring the compositions of **Wayne Shorter**. Side one is by the classic quintet of the middle and late sixties: Miles, Wayne, **Herbie Hancock**, **Ron Carter** and **Tony Williams**. The second side adds bassist **David Holland** and keyboardist **Chick Corea** to this line-up. The style of the music is similar to the "Nefertiti" album on the first side and to "In A Silent Way" on the second, an unbeatable combination. Nothing about the music suggests why it should have taken so long for it to become available.

Inner City continues its releases from the Danish Steeplechase catalogue with "Duo" by pianist **Kenny Drew** and bassist **Niels-Henning Orsted Pedersen**, a date which shows off the veteran Mr. Drew's growth and maturity to advantage. Also new from Inner City is the Steeplechase date **The Source**, with **Jackie McLean** and **Dexter Gordon** having an intense and lengthy say on four jazz standards backed by Drew, Pedersen and drummer **Alex Riel** . . . The Catalyst label is picking up some steam with its latest batch of releases. "Here and Now" introduces a collective of New York-based artists who should need no introduction to fans of modern jazz. They are **Frank Foster**, **Richard Williams**, **Harold Mabern**, **Roland Prince**, **Artie Webb**, **Freddie Waitts**, **David Lee** and **Azzedin Weston**. Another new Catalyst lp, "Now's The Time," is a welcome live date from tenor saxophonist **Billy Mitchell**, now playing alto and soprano as well, who has not been heard from as often as one might wish. **Sam Most** also has a new Catalyst, "But Beautiful."

As you probably know, the latest Warner Brothers jazz release is here. The company's jazz advertising slogan—"New Music That Stays New"—is a travesty in light of the really new jazz that's around on more adventurous labels, but two of the new Warner Brothers lps that might get lost in the shuffle are worth some attention. "Slaves Mass" is a welcome album from the Brazilian musician and arranger **Hermeto Pascoal**, whose work is a visionary blend of the commercial and the futuristic. **Alice Coltrane** does some of her most substantial recorded playing on the second side of "Radha-Krishna Nama Sankirtana," accompanied only by her son **Arjuna John Coltrane, Jr.** on drums. The album's first side features Mrs. Coltrane's organ, electric piano, piano and harp with vocal chanting based on Vedic scriptures.

Blue Labor has released a new lp by the venerable bluesman **Brownie McGhee** with a band backing which includes jazz bassist **Alex Blake** and the remarkable young blues harmonica virtuoso **Sugar Blue** . . . Two more jazz reissues from the Chess catalogue, one a compilation featuring the plunger-mute man, **Al Grey**, on trombone, with **Donald Byrd**, **Herbie Hancock** and **Bobby Hutcherson** in the supporting cast, the other **Ahmad Jamal's** "Sun Set," a repackaging of material from the pianist's "at the Pershing" and "at the Blackhawk" sets . . . Audiofidelity has come up with three new MPS recordings. "Wham" is a live date from a **Clark Terry** quartet, "Helen Twelvetrees" is an all-star album by **Charlie Mariano**, with **Jack Bruce** on bass and **Jan Hammer** on keyboards, and "The Day After" features **Rolf Kuhn** on clarinet and **Phil Woods** on alto saxophone . . . The debut recording by **Gerry Mulligan's** new sextet, "Idol Gossip," is out on Chiaroscuro. **Dave Samuels** is on vibes, **Mike Santiago** on guitar, **Tom Fay** on piano, and the veteran rhythm section consists of bassist **George Duvivier** and drummer **Bobby Rosengarden**. It's an unusual blend, but effective.

## E/A Promotes Provenzano

■ LOS ANGELES — John Michael Provenzano has been named promotion director, southwest region, for Elektra/Asylum, it was announced by Ken Buttice, vice president/promotion.

Provenzano had spent two-and-a-half years as local promotion director for Elektra/Asylum in Houston. He will be based in Houston but will also be working with the Dallas branch of WEA.

FEBRUARY 19, 1977

- IN FLIGHT**  
GEORGE BENSON/Warner Bros. BSK 2983
- A SECRET PLACE**  
GROVER WASHINGTON, JR./Kudu KU 32S1 (Motown)
- UNFINISHED BUSINESS**  
THE BLACKBYRDS/Fantasy F 9518
- VIBRATIONS**  
ROY AYERS UBIQUITY/Polydor PD 1 6091
- IMAGINARY VOYAGE**  
JEAN LUC PONTY/Atlantic SD 18195
- MY SPANISH HEART**  
CHICK COREA/Polydor PD 2 9003
- BREEZIN'**  
GEORGE BENSON/Warner Bros. BS 2919
- CALIENTE**  
GATO BARBIERI/A&M SP-4597
- MAIN SQUEEZE**  
CHUCK MANGIONE/A&M SP 4618
- RENAISSANCE**  
LONNIE LISTON SMITH/RCA APL1 1822
- GEORGE BENSON IN CONCERT—**  
CARNegie HALL  
CTI 6072 S1 (Motown)
- MAN WITH THE SAD FACE**  
STANLEY TURRENTINE/Fantasy F 9519
- I HEARD THAT!!**  
QUINCY JONES/A&M SP 3705
- SCHOOL DAYS**  
STANLEY CLARKE/Nemperor NE 439 (Atlantic)
- BAREFOOT BALLET**  
JOHN KLEMMER/ABC ABCD 950
- SOLID**  
MICHAEL HENDERSON/Buddah 5662
- HANK CRAWFORD'S BACK**  
HANK CRAWFORD/Kudu 33S1 (Motown)
- IT LOOKS LIKE SNOW**  
PHOEBE SNOW/Columbia PC 34387
- SOPHISTICATED FUNK**  
JACK McDUFF/Chess 19004 (All Platinum)
- LIVING INSIDE YOUR LOVE**  
EARL KLUGH/Blue Note BN LA667 G (UA)
- SHADES**  
KEITH JARRETT/ABC/Impulse ASD 9322
- CAPRICORN PRINCESS**  
ESTHER PHILLIPS/Kudu 31 (CTI)
- STILL CAN'T SAY ENOUGH**  
JOHN LEE & GERRY BROWN/Blue Note BN LA701 G (UA)
- CARICATURES**  
DONALD BYRD/Blue Note BN LA633 G (UA)
- THE BEST OF THE CRUSADERS**  
ABC Blue Thumb BTSY 6072/2
- SECRETS**  
HERBIE HANCOCK/Columbia PC 34280
- FEELING GOOD**  
WALTER JACKSON/ChiSound CH LA656 G (UA)
- THE LION AND THE RAM**  
LARRY CORYELL/Arista 4109
- JIMMY OWENS**  
Horizon SP 712 (A&M)
- HAPPINESS HEARTACHES**  
BRIAN AUGER'S OBLIVION EXPRESS/Warner Bros. BS 2981
- PASTELS**  
RON CARTER/Milestone M 9073
- SEAWIND**  
CTI 5002
- BIRD IN A SILVER CAGE**  
HERBIE MANN/Atlantic SD 18209
- STUFF**  
Warner Bros. BS 2968
- SOUND OF A DRUM**  
RALPH McDONALD/Marlin 2202 (TK)
- VERY TOGETHER**  
DEODATO/MCA 2219
- FOCAL POINT**  
McCOY TYNER/Milestone M 9072
- RED BEANS**  
JIMMY McGRUFF/Groove Merchant GM 3314
- BASIE JAM #2**  
COUNT BASIE/Pablo 2310 786 (RCA)
- YESTERDAY'S DREAM**  
ALPHONSO JOHNSON/Epic PE 34364



# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T NOTHIN' LIKE THE REAL THING Mike Curb & Michael Lloyd (Jobete, ASCAP)	38	KEEP ME CRYING Willie Mitchell (Jec/Green, BMI)	99
AFTER THE LOVIN' Joel Diamond & Charlie Calello (Silver Blue, ASCAP)	21	KONG Dickie Goodman (Unichappell, BMI)	52
AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) Rufus (American Broadcasting/ Elainea, ASCAP)	64	LIVING NEXT DOOR TO ALICE M. Chapman with Nicky Chin (Chinnichap, BMI)	43
BABY DON'T YOU KNOW Robert Parissi (Bema Music, ASCAP)	58	LIVIN' THING Jeff Lynne (Unart/Jet, BMI)	35
BE MY GIRL Michael Henderson (Electrocord, ASCAP)	53	LONG TIME John Boylan and Tom Scholz (Pure, BMI)	32
BITE YOUR LIP (GET UP AND DANCE) Gus Dudgeon (Big Pig/Leeds, ASCAP)	51	LOOK INTO YOUR HEART Curtis Mayfield (Warner-Tamerlane, BMI)	93
BLINDED BY THE LIGHT Manfred Mann (Laurel Canyon, ASCAP)	1	LOST WITHOUT YOUR LOVE David Gates (Kipahulu, ASCAP)	10
BODYHEAT James Brown (Dynatone/ Belinda/Unichappell, BMI)	94	LOVE ME Freddie Perren (Unichappell, BMI)	40
BOOGIE CHILD Bee Gees (Stigwood/ Unichappell, BMI)	31	LOVE SO RIGHT Bee Gees & Alibhy Galuten (Casseroles/Unichappell, BMI)	75
CAR WASH Norman Whitfield (Duchess, BMI)	4	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) Barbra Streisand & Phil Ramone (First Artists/Emanuel/20th Century, ASCAP)	9
CARRY ON WAYWARD SON Jeff Glixman (Don Kirshner, BMI)	19	LUCKY MAN B. Blackman & M. Clark (Brother/Bill's, ASCAP)	91
C. B. SAVAGE Rod Hart (Shelby Singleton/Little Ritchie Johnson, BMI)	90	MAYBE I'M AMAZED Paul McCartney (Maclen, BMI)	50
CRACKERBOX PALACE George Harrison (Ganga B.V., BMI)	42	MOODY BLUE Elvis Presley (Screen Gems-EMI/Sweet Glory, BMI)	60
CRAZY Peter Asher (Tree, BMI)	69	MORE THAN A FEELING John Boylan & Tom Scholz (Pure, BMI)	48
DANCING QUEEN Benny Andersson & Bjorn Ulvaeus (Countless, BMI)	15	MUSKRAT LOVE Captain & Toni Tennille (Wishbone, ASCAP)	34
DARLIN' DARLIN' BABY (SWEET TENDER LOVE) Kenneth Gamble & Leon Huff (Mighty Three Music, BMI)	89	NADIA'S THEME (THE YOUNG AND THE RESTLESS) Barry DeVorzan & Perry Botkin, Jr., (Screen-Gems EMI, ASCAP)	46
DAZZ Jim Healey, Johnny Duncan, Robert E. Lee & Brick (Silver Clouds/ Trolly, ASCAP)	25	NEW KID IN TOWN Bill Szymczyk (publisher not listed)	3
DISCO DUCK (Part I) Bobby Manuel (Stafree, BMI)	74	NIGHT MOVES Jac Richardson & Punch Andrews (Gear, ASCAP)	11
DISGORILLA (Part I) Bobby Manuel (Stafree/Gold Top, BMI)	96	NIGHTS ARE FOREVER WITHOUT YOU Kyle Lehnig (Dawnbreaker, BMI)	86
DON'T LEAVE ME THIS WAY Hal Davis (Mighty Three, BMI)	22	OPEN SESAME K. G. Prod. & Mr. Vee Prod. (Delightful/Gang, BMI)	95
DON'T GIVE UP ON US Tony Macaulay (Almo/Macaulay, ASCAP)	47	REACH Charles Plotkin (Siren, BMI)	66
DO IT TO MY MIND Johnny Bristol (Bushka, ASCAP)	76	RICH GIRL Christopher Bond (Unichappell, BMI)	26
DO WHAT YOU WANT, BE WHAT YOU ARE Christopher Bond (Unichappell, BMI)	77	ROCK'N ME Steve Miller (Sailor, ASCAP)	55
DO YA Jeff Lynne (UA Jet/Intersong, ASCAP)	59	SAM John Farrar (John Farrar/Blue Gum/ Dejamus, BMI/ASCAP)	85
DREAMBOAT ANNIE Mike Flicker (Andorrafi, ASCAP)	67	SATURDAY NIGHT Maurice White & Charles Stepney (Sagfire, BMI)	44
DRIVIN' WHEEL Dan Hartman (Knee Trembler, ASCAP)	68	SAVE IT FOR A RAINY DAY Henry Lewy & Stephen Bishop (Stephen Bishop, BMI)	30
ENJOY YOURSELF Kenneth Gamble & Leon Huff (Mighty Three, BMI)	8	SAY YOU'LL STAY UNTIL TOMORROW Gordon Mills (Dick James, BMI)	49
FANCY DANCER James Carmichael & The Commodores (Jobete/Commodores Ent., ASCAP)	65	SHAKE YOUR RUMP TO THE FUNK Allan Jones (Barkay, BMI)	100
FLOWERS Maurice White & Charles Stepney (Saggifire, BMI/Kalimba, ASCAP)	83	SHE THINKS I STILL CARE Elvis Presley (Jack Glad, BMI)	60
FLY LIKE AN EAGLE Steve Miller (Sailor, ASCAP)	7	SO INTO YOU Buddy Buie (Low-Sal, BMI)	61
FREE Maurice White & Charley Stepney (Kee-Drick, BMI)	45	SOMEBODY TO LOVE Queen (Queen/ Beachwood, ASCAP)	37
FREE BIRD Tow Dowd (Duchess/Hustlers, BMI)	78	SOMEONE TO LAY DOWN BESIDE ME Peter Asher (Sky Harbor, BMI)	69
GLORIA Michael Stokes (Desert Moon/ Willow Girl, BMI)	70	SOMETHING 'BOUT CHA S. Alaimo (Sherlyn, BMI)	82
GO YOUR OWN WAY Fleetwood Mac with Richard Rashut & Ken Caillat (Gentoo/New Sound, BMI)	18	SOMETIMES Millie Jackson (Stallion, BMI)	88
HA CHA CHA (FUNKTION) Jeff Lane (Desert Moon Songs/Jeffmar, BMI)	92	SORRY SEEMS TO BE THE HARDEST WORD Gus Dudgeon (Big Pig/Leeds, ASCAP)	29
HARD LUCK WOMAN Eddie Kramer (Cafe Americana/Kiss Songs, ASCAP)	20	STAND STILL Richard Perry (Shilleagh, BMI)	33
HERE COME THOSE TEARS AGAIN Jon Landau (Swallow Turn/WB, ASCAP, Open Window/Warner- Tamerlane, BMI)	62	THE FIRST CUT IS THE DEEPEST Tom Dowd (Duchess, BMI)	63
HERE IS WHERE YOUR LOVE BELONGS Keith Olsen (JSH, ASCAP)	72	THE RUBBERBAND MAN Thom Bell (Mighty Three, BMI)	24
HEY BABY Arif Mardin (Unart, LaBelle, BMI)	97	THE THINGS WE DO FOR LOVE 10cc (Man-Ken, BMI)	23
HOT LINE Freddie Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	17	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) Tom Dowd (Cock & Trumpet, ASCAP)	28
I DON'T WANT TO LOSE YOUR LOVE M. White & C. Stepney (Pamjokeen, BMI)	83	TOO HOT TO STOP Allan Jones (Bar Kay/ Dunbar, BMI)	98
I'VE GOT LOVE ON MY MIND Chuck Jackson and Marvin Yancy (Jay's Enterprises/Chappell & Co., ASCAP)	56	TORN BETWEEN TWO LOVERS P. Yarrow & B. Beckett (Muscle Shoals, BMI/ Silver Dawn, ASCAP)	2
I JUST CAN'T SAY NO TO YOU K. Lehnig (Dawnbreaker, BMI)	71	TRYING TO LOVE TOO William Bell & Paul Mitchell (Bell-Kat, BMI)	80
I LIKE DREAMING Kenny Nolan & Charlie Calello (Sound of Nolan/Chelsea, BMI)	12	WALK THIS WAY Jack Douglas (Daksel, BMI)	16
I LIKE TO DO IT Casey/Finch (Sherlyn/ Harrick, BMI)	73	WEEKEND IN NEW ENGLAND Ron Dante and Barry Manilow (Unart/ Piano Picker, BMI)	6
I NEVER CRY Bob Ezrin (Ezra Early Frost, BMI)	36	WHEN LOVE IS NEW John Davis & Sam Weiss (Mighty Three Music, BMI)	79
I WISH Steve Wonder (Jobete/Black Bull, ASCAP)	13	WHISPERING/CHEERCHEZ LA FEMME/ C'EST SE SI BON Sandy Linzer (Miller/Fisher-Pink Pelican, BMI)	57
IN THE MOOD Prod. not listed (Shapiro, Bernstein & Co./Lewis, ASCAP)	54	WINTER MELODY/SPRING AFFAIR Giorgio Moroder & Pete Bellotte (Rick's, BMI)	81
IT KEEPS YOU RUNNIN' Ted Templeman (Tauripin Tunes, BMI)	87	YEAR OF THE CAT Alan Parsons (Dajamus, ASCAP; Chappell, BMI)	5
JEANS ON AIR Prod. (Moth/Dick James, BMI)	39	YOU ARE THE WOMAN Jim Mason (Stephen Stills, BMI)	41
		YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOW Don Davis (Groovesville, BMI)	27
		YOU MAKE ME FEEL LIKE DANCING Richard Perry (Brainstorm, BMI)	14
		YOU GOT ME RUNNING Steve Gibson (Dawnbreaker Music, BMI)	84

# 101 THE SINGLES CHART 150

FEBRUARY 19, 1977

FEB. 19	FEB. 12	
101	101	I LOVE LUCY THEME WILTON PLACE STREET BAND—078 (Desilu, ASCAP)
102	102	SHAKEY GROUND PHOEBE SNOW—Columbia 3 10463 (Jobete, ASCAP)
103	108	YOU KNOW LIKE I KNOW OZARK MOUNTAIN DAREDEVILS—A&M 1888 (Lost Cabin, BMI)
104	104	I'LL ALWAYS CALL YOUR NAME LITTLE RIVER BAND—Capitol P 4380 (Australian Tumbleweed, BMI)
105	105	SOUTHERN NIGHTS GLEN CAMPBELL—Capitol P 4376 (Warner-Tamerlane/Marsaint, BMI)
106	111	RIGHT TIME OF THE NIGHT JENNIFER WARNES—Arista 0223 (American Broadcasting, BMI)
107	107	TURN LOOSE OF MY LEG JIM STAFFORD—Warner Bros. WBS 8299 (Famous/Jamburger, ASCAP)
108	129	JENNIFER STYX—A&M 1900 (Almo/Stygian, ASCAP)
109	115	DANCE LITTLE LADY DANCE TINA CHARLES—Columbia 3 10442 (Chappell & Co./Subbidu, ASCAP)
110	112	GET CRAZY WITH ME RAY STEVENS—Warner Bros. WBS 8318 (Ray Stevens, BMI)
111	106	BABY, YOU LOOK GOOD TO ME TONIGHT JOHN DENVER— RCA PB 10854 (Cherry Lane, ASCAP)
112	116	THEME FROM KING KONG (PART I) LOVE UNLIMITED ORCHESTRA— 20th Century TC 2325 (Ensign, BMI)
113	—	CYCLONE MELANIE—Atlantic 3380 (Neighborhood, ASCAP)
114	118	CARNIVAL ERIC CLAPTON—RSO RS 868 (Polydor) (Stigwood/Unichappell, BMI)
115	—	SPACE AGE JIMMY CASTOR BUNCH—Atlantic 3375 (Jimpire, BMI)
116	109	ISN'T IT A SHAME LABELLE—Epic 8 50315 (Hastings, BMI)
117	122	I KNOW TOMMY WEST—Lifesong 45017 (ABC/Dunhill, BMI)
118	123	GONNA FLY NOW (THEME FROM "ROCKY") RHYTHM HERITAGE— ABC 12243 (UA, ASCAP; Unart, BMI)
119	113	MY PEARL AUTOMATIC MAN—Island IS 063 (Island/Automatic Man, BMI)
120	121	FIRESIGN CORY BRAVERMAN—Phantom HB 10856 (RCA) (Phantom/Apple Cider/Music of the Time, ASCAP)
121	137	ANGEL IN YOUR ARMS HOT—Big Tree BT 16085 (Atlantic) (Song Tailors, BMI; I've Got the Music, ASCAP)
122	127	COULDN'T GET IT RIGHT CLIMAX BLUES BAND—Sire 736 (ABC) (Bleu Disque, ASCAP)
123	128	THEME FROM "CHARLIE'S ANGELS" HENRY MANCINI—RCA 10888 (Spellgold, BMI)
124	125	HIGH ROLLER ALEX HARVEY—Buddah BDA 555 (UA/Big Ax, ASCAP)
125	—	ROMEO MR. BIG—Arista 0229 (Jet Lag, BMI)
126	130	YOU + ME = LOVE UNDISPUTED TRUTH—Whitfield 8231 (WB) (Stone Diamond, BMI)
127	—	LOVE IN 'C' MINOR CERRONE—Cotillion 44215 (Atlantic) (Fefee, Cerrone, SACEM)
128	134	SAILING SHIPS MESA—Ariola America P 7654 (Capitol) (Song Tailors/ Everybody's/Intercontinental, BMI)
129	135	YOU'RE MOVING OUT TODAY BETTE MIDLER—Atlantic 3379 (Divine/Begonia/Unichappell/Fedora, BMI)
130	126	JUST ANOTHER DAY PEABO BRYSON—Bullett 02 (Bang) (Web IV, BMI)
131	132	BE MY GIRL MICHAEL HENDERSON—Buddah BDA.552 (Electrocord, ASCAP)
132	136	GET UP AND DANCE MEMPHIS HORNS—RCA PB 10836 (Bridgewood, ASCAP)
133	138	FEEL FREE FOUR TOPS—ABC 12236 (ABC-Dunhill/Roll, BMI)
134	142	IF WE COULD LIVE OUR LOVE OVER NICK NOBLE—Epic 8 50327 (Debon, ASCAP)
135	119	WORN OUT BROKEN HEART LOLEATTA HOLLOWAY—Gold Mind 4000 (Salsoul) (Moonsong, BMI)
136	143	WAKE UP AND BE SOMEBODY BRAINSTORM—Tabu 10811 (RCA) (Interior, BMI)
137	133	GOIN' UP IN SMOKE EDDIE KENDRICKS—Tamlia T 54277F (Motown) (Stone Diamond, BMI)
138	131	SWEET DREAMS EMMYLOU HARRIS—Reprise RPS 1371 (WB) (Acuff-Rose, BMI)
139	149	IT AIN'T EASY COMING DOWN CHARLENE—Prodigal 0632 (Motown) (Stone Diamond, BMI)
140	124	BODY ENGLISH KING FLOYD—Chimneyville 10212 (TK) (Tree, BMI)
141	150	TRY IT ON EXILE—Atco 7072 (Chinnichap/Island, BMI)
142	139	EASY TO LOVE JOE SIMON—Spring 169 (Polydor) (Combine, BMI)
143	140	HAIL! HAIL! ROCK & ROLL STARLAND VOCAL BAND—Windsong MB 10855 (RCA) (Cherry Lane, ASCAP)
144	120	LET IT FLOW TAMIKO JONES—Contempo 7001 (TK) (Fudge Lips/ For Better or Worse/Tamika, BMI)
145	114	FEELINGS WALTER JACKSON—ChiSound CH 17599E (UA) (Fermata, ASCAP)
146	145	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA PB 10842 (Silver Fiddle, BMI)
147	—	MAGICAL MYSTERY TOUR AMBROSIA—20th Century TC 2327 (Comet, ASCAP)
148	147	DADDY COOL BONEY M.—Atco 7063 (Heath Levy, ASCAP)
149	—	DANCE LITTLE LADY DANCE DANNY WHITE—Rocky Coast RC 19765 (Chappell, ASCAP)
150	141	TRIED, TESTED AND FOUND TRUE ASHFORD & SIMPSON—Warner Bros. 8286 (Nick-O-Val, ASCAP)

# The Jacksons' reception has never been better.



It's coming in loud and clear on all channels. Their CBS-TV show, "The Jacksons," is the great success everyone pictured it would be. Their hit single "Enjoy Yourself" is a brilliant gold. And their new album "The Jacksons" <sup>8-50289</sup> will be the same hue very soon. <sub>PE 34229</sub>

**On Epic/Philadelphia International Records and Tapes.**

Produced by Kenny Gamble & Leon Huff.  
A production of Philadelphia International Records. Music provided by MFSB

   
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# THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)

FEB. 19	FEB. 12		WKS. ON CHART
<b>1</b>	<b>2</b>	<b>BLINDED BY THE LIGHT</b> MANFRED MANN'S EARTH BAND Warner Bros. WBS 8252	<b>15</b>
<b>2</b>	<b>1</b>	<b>TORN BETWEEN TWO LOVERS</b> MARY MacGREGOR/ Ariola America P 7638 (Capitol)	<b>13</b>
<b>3</b>	<b>4</b>	<b>NEW KID IN TOWN</b> EAGLES/Asylum 45373	<b>10</b>
<b>4</b>	<b>3</b>	<b>CAR WASH</b> ROSE ROYCE/MCA 40615	<b>15</b>
<b>5</b>	<b>8</b>	<b>YEAR OF THE CAT</b> AL STEWART/Janus 266	<b>9</b>
<b>6</b>	<b>7</b>	<b>WEEKEND IN NEW ENGLAND</b> BARRY MANILOW/ Arista 0212	<b>12</b>
<b>7</b>	<b>11</b>	<b>FLY LIKE AN EAGLE</b> STEVE MILLER BAND/Capitol P 4372	<b>11</b>
<b>8</b>	<b>9</b>	<b>ENJOY YOURSELF</b> JACKSONS/Epic 8 50289	<b>15</b>
<b>9</b>	<b>12</b>	<b>LOVE THEME FROM "A STAR IS BORN" (EVERGREEN)</b> BARBRA STREISAND/Columbia 3 10450	<b>9</b>
<b>10</b>	<b>10</b>	<b>LOST WITHOUT YOUR LOVE</b> BREAD/Elektra 45365	<b>13</b>
<b>11</b>	<b>14</b>	<b>NIGHT MOVES</b> BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4369	<b>12</b>
<b>12</b>	<b>13</b>	<b>I LIKE DREAMIN'</b> KENNY NOLAN/20th Century TC 2287	<b>15</b>
<b>13</b>	<b>5</b>	<b>I WISH</b> STEVIE WONDER/Tamla T 54274F (Motown)	<b>12</b>
<b>14</b>	<b>6</b>	<b>YOU MAKE ME FEEL LIKE DANCING</b> LEO SAYER/ Warner Bros. WBS 8283	<b>19</b>
<b>15</b>	<b>18</b>	<b>DANCING QUEEN</b> ABBA/Atlantic 3372	<b>10</b>
<b>16</b>	<b>15</b>	<b>WALK THIS WAY</b> AEROSMITH/Columbia 3 10449	<b>14</b>
<b>17</b>	<b>16</b>	<b>HOT LINE</b> SYLVERS/Capitol P 4336	<b>18</b>
<b>18</b>	<b>21</b>	<b>GO YOUR OWN WAY</b> FLEETWOOD MAC/Warner Bros. WBS 8304	<b>8</b>
<b>19</b>	<b>28</b>	<b>CARRY ON WAYWARD SON</b> KANSAS/Kirshner ZS8 4267 (CBS)	<b>9</b>
<b>20</b>	<b>19</b>	<b>HARD LUCK WOMAN</b> KISS/Casablanca 873	<b>9</b>
<b>21</b>	<b>20</b>	<b>AFTER THE LOVIN'</b> ENGELBERT HUMPERDINCK/Epic 8 50270	<b>17</b>
<b>22</b>	<b>29</b>	<b>DON'T LEAVE ME THIS WAY</b> THELMA HOUSTON/Tamla T 54278F (Motown)	<b>9</b>
<b>23</b>	<b>34</b>	<b>THE THINGS WE DO FOR LOVE</b> 10CC/Mercury 73875	<b>6</b>
<b>24</b>	<b>23</b>	<b>THE RUBBERBAND MAN</b> SPINNERS/Atlantic 3355	<b>23</b>
<b>25</b>	<b>17</b>	<b>DAZZ</b> BRICK/Bang 727	<b>23</b>
<b>26</b>	<b>39</b>	<b>RICH GIRL</b> DARYL HALL & JOHN OATES/RCA PB 10860	<b>4</b>
<b>27</b>	<b>22</b>	<b>YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)</b> MARILYN McCOO & BILLY DAVIS, JR./ABC 12208	<b>24</b>
<b>28</b>	<b>24</b>	<b>TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)</b> ROD STEWART/Warner Bros. WBS 8262	<b>21</b>
<b>29</b>	<b>25</b>	<b>SORRY SEEMS TO BE THE HARDEST WORD</b> ELTON JOHN/ MCA/Rocket 40645	<b>15</b>
<b>30</b>	<b>30</b>	<b>SAVE IT FOR A RAINY DAY</b> STEPHEN BISHOP/ABC 12232	<b>12</b>
<b>31</b>	<b>35</b>	<b>BOOGIE CHILD</b> BEE GEES/RSO 867 (Polydor)	<b>17</b>
<b>32</b>	<b>33</b>	<b>LONG TIME</b> BOSTON/Epic 8 50329	<b>5</b>
<b>33</b>	<b>26</b>	<b>STAND TALL</b> BURTON CUMMINGS/Portrait 6 77001	<b>21</b>
<b>34</b>	<b>27</b>	<b>MUSKRAT LOVE</b> CAPTAIN & TENNILLE/A&M 1870	<b>22</b>
<b>35</b>	<b>31</b>	<b>LIVIN' THING</b> ELECTRIC LIGHT ORCHESTRA/ United Artists XW888 Y	<b>17</b>
<b>36</b>	<b>32</b>	<b>I NEVER CRY</b> ALICE COOPER/Warner Bros. WBS 8228	<b>22</b>
<b>37</b>	<b>36</b>	<b>SOMEBODY TO LOVE</b> QUEEN/Elektra 45362	<b>13</b>
<b>38</b>	<b>37</b>	<b>AIN'T NOthin' LIKE THE REAL THING</b> DONNY & MARIE/ Polydor PD 14363	<b>14</b>
<b>39</b>	<b>38</b>	<b>JEANS ON</b> DAVID DUNDAS/Chrysalis 2094	<b>18</b>
<b>40</b>	<b>40</b>	<b>LOVE ME</b> YVONNE ELLIMAN/RSO 858 (Polydor)	<b>17</b>
<b>41</b>	<b>41</b>	<b>YOU ARE THE WOMAN</b> FIREFALL/Atlantic 3335	<b>26</b>
<b>42</b>	<b>49</b>	<b>CRACKERBOX PALACE</b> GEORGE HARRISON/Dark Horse DRC 8313 (WB)	<b>4</b>
<b>43</b>	<b>47</b>	<b>LIVING NEXT DOOR TO ALICE</b> SMOKIE/RSO 860 (Polydor)	<b>11</b>
<b>44</b>	<b>42</b>	<b>SATURDAY NIGHT</b> EARTH, WIND & FIRE/Columbia 3 10439	<b>13</b>
<b>45</b>	<b>46</b>	<b>FREE DENIECE</b> WILLIAMS/Columbia 3 10429	<b>15</b>
<b>46</b>	<b>44</b>	<b>NADIA'S THEME (THE YOUNG AND THE RESTLESS)</b> BARRY DeVORZON & PERRY BOTKIN, JR./A&M 1856	<b>26</b>
<b>47</b>	<b>53</b>	<b>DON'T GIVE UP ON US</b> DAVID SOUL/Private Stock 129	<b>4</b>
<b>48</b>	<b>43</b>	<b>MORE THAN A FEELING</b> BOSTON/Epic 8 50266	<b>22</b>
<b>49</b>	<b>58</b>	<b>SAY YOU'LL STAY UNTIL TOMORROW</b> TOM JONES/ Epic 8 50308	<b>7</b>
<b>50</b>	<b>61</b>	<b>MAYBE I'M AMAZED</b> WINGS/Capitol SPRO 8571	<b>2</b>
<b>51</b>	<b>78</b>	<b>BITE YOUR LIP (GET UP AND DANCE)</b> ELTON JOHN/ MCA/Rocket 40677	<b>2</b>



<b>52</b>	<b>62</b>	<b>KONG</b> DICKIE GOODMAN/Shock SH6 (Janus)	<b>3</b>
<b>53</b>	<b>55</b>	<b>BE MY GIRL</b> DRAMATICS/ABC 12235	<b>9</b>
<b>54</b>	<b>45</b>	<b>IN THE MOOD</b> HEN HOUSE FIVE PLUS TOO/Warner Bros. WBS 8301	<b>9</b>
<b>55</b>	<b>50</b>	<b>ROCK 'N ME</b> STEVE MILLER BAND/Capitol P 4323	<b>27</b>
<b>56</b>	<b>71</b>	<b>I'VE GOT LOVE ON MY MIND</b> NATALIE COLE/Capitol P 4360	<b>3</b>
<b>57</b>	<b>52</b>	<b>WHISPERING/CHERCHEZ LA FEMME/C'EST SE SI BON</b> DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"/ RCA PB 10827	<b>13</b>
<b>58</b>	<b>59</b>	<b>BABY DON'T YOU KNOW</b> WILD CHERRY/Epic/Sweet City 8 50306	<b>7</b>
<b>59</b>	<b>68</b>	<b>DO YA</b> ELECTRIC LIGHT ORCHESTRA/United Artists XW939Y	<b>2</b>
<b>60</b>	<b>63</b>	<b>MOODY BLUE/SHE THINKS I STILL CARE</b> ELVIS PRESLEY/ RCA PB 10857	<b>6</b>
<b>61</b>	<b>82</b>	<b>SO INTO YOU</b> ATLANTA RHYTHM SECTION/Polydor PD 14373	<b>3</b>
<b>62</b>	<b>75</b>	<b>HERE COME THOSE TEARS AGAIN</b> JACKSON BROWNE/ Asylum 45379	<b>3</b>
<b>63</b>	<b>77</b>	<b>THE FIRST CUT IS THE DEEPEST</b> ROD STEWART/ Warner Brothers WBS 8321	<b>2</b>
<b>64</b>	<b>76</b>	<b>AT MIDNIGHT (MY LOVE WILL LIFT YOU UP)</b> RUFUS FEATURING CHAKA KHAN/ABC 12239	<b>3</b>
<b>65</b>	<b>67</b>	<b>FANCY DANCER</b> COMMODORES/Motown M 1408F	<b>6</b>
<b>66</b>	<b>73</b>	<b>REACH ORLEANS</b> Asylum 45375	<b>3</b>
<b>67</b>	<b>48</b>	<b>DREAMBOAT ANNIE HEART</b> Mushroom M 7023	<b>10</b>
<b>68</b>	<b>51</b>	<b>DRIVIN' WHEEL</b> FOGHAT/Bearsville BSS 0313 (WB)	<b>14</b>
<b>69</b>	<b>64</b>	<b>SOMEONE TO LAY DOWN BESIDE ME/CRAZY</b> LINDA RONSTADT/Asylum 45361	<b>10</b>
<b>70</b>	<b>72</b>	<b>GLORIA</b> ENCHANTMENT/United Artists XW912 Y	<b>5</b>
<b>71</b>	<b>79</b>	<b>I CAN'T SAY NO TO YOU</b> PARKER McGEE/Big Tree BT 16082 (Atlantic)	<b>3</b>
<b>72</b>	<b>69</b>	<b>HERE IS WHERE YOUR LOVE BELONGS</b> SONS OF CHAMPLIN/ Ariola America P 7653 (Capitol)	<b>4</b>
<b>73</b>	<b>54</b>	<b>I LIKE TO DO IT</b> KC & THE SUNSHINE BAND/TK 1020	<b>11</b>
<b>74</b>	<b>56</b>	<b>DISCO DUCK (PART I)</b> RICK DEES & HIS CAST OF IDIOTS/ RSO 857 (Polydor)	<b>28</b>
<b>75</b>	<b>57</b>	<b>LOVE SO RIGHT</b> BEE GEES/RSO 859 (Polydor)	<b>17</b>
<b>76</b>	<b>60</b>	<b>DO IT TO MY MIND</b> JOHNNY BRISTOL/Atlantic 3360	<b>14</b>
<b>77</b>	<b>65</b>	<b>DO WHAT YOU WANT, BE WHAT YOU ARE</b> DARYL HALL & JOHN OATES/RCA PB 10808	<b>14</b>
<b>78</b>	<b>66</b>	<b>FREE BIRD</b> LYNRYD SKYNYRD/MCA 1948	<b>12</b>
<b>79</b>	<b>80</b>	<b>WHEN LOVE IS NEW</b> ARTHUR PRY SOCK/Old Town 1000	<b>7</b>
<b>80</b>	<b>98</b>	<b>TRYING TO LOVE TOO</b> WILLIAM BELL/Mercury 73839	<b>2</b>
<b>81</b>	<b>91</b>	<b>WINTER MELODY/SPRING AFFAIR</b> DONNA SUMMER/ Casablanca NB 874	<b>3</b>
<b>82</b>	<b>86</b>	<b>SOMETHING 'BOUT 'CHA</b> LATIMORE/Glades 1739 (TK)	<b>3</b>
<b>83</b>	<b>81</b>	<b>FLOWERS/I DON'T WANT TO LOSE YOUR LOVE</b> EMOTIONS/ Columbia 3 10347	<b>22</b>
<b>84</b>	<b>83</b>	<b>YOU GOT ME RUNNING</b> GENE COTTON/ABC 12217	<b>8</b>
<b>85</b>	<b>95</b>	<b>SAM OLIVIA</b> NEWTON-JOHN/MCA 40670	<b>2</b>
<b>86</b>	<b>85</b>	<b>NIGHTS ARE FOREVER WITHOUT YOU</b> ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16079 (Atlantic)	<b>20</b>
<b>87</b>	<b>74</b>	<b>IT KEEPS YOU RUNNIN'</b> DOOBIE BROTHERS/Warner Bros. WBS 8282	<b>10</b>

## CHARTMAKER OF THE WEEK

<b>88</b>	—	<b>SOMETIMES</b> FACTS OF LIFE Kayvette 5128 (TK)	<b>1</b>
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<b>89</b>	<b>87</b>	<b>DARLIN' DARLIN' BABY (SWEET TENDER LOVE)</b> O'JAYS/ Phila. Intl. ZS8 3610 (CBS)	<b>8</b>
<b>90</b>	<b>84</b>	<b>C. B. SAVAGE</b> ROD HART/Plantation/Little Richie PL 144	<b>10</b>
<b>91</b>	<b>89</b>	<b>LUCKY MAN</b> STARBUCK/Private Stock 125	<b>11</b>
<b>92</b>	<b>97</b>	<b>HA CHA CHA (FUNKTION)</b> BRASS CONSTRUCTION/ United Artists XW921 Y	<b>3</b>
<b>93</b>	—	<b>LOOK INTO YOUR HEART</b> ARETHA FRANKLIN/Atlantic 3373	<b>1</b>
<b>94</b>	<b>96</b>	<b>BODYHEAT</b> JAMES BROWN/Polydor 14360	<b>3</b>
<b>95</b>	<b>90</b>	<b>OPEN SESAME</b> KOOL & THE GANG/De-Lite 1586	<b>12</b>
<b>96</b>	<b>92</b>	<b>DISGORILLA (PART I)</b> RICK DEES/RSO RS 866 (Polydor)	<b>4</b>
<b>97</b>	<b>93</b>	<b>HEY BABY</b> RINGO STARR/Atlantic 3371	<b>4</b>
<b>98</b>	—	<b>TOO HOT TO STOP</b> BAR KAYS/Mercury 73888	<b>1</b>
<b>99</b>	<b>88</b>	<b>KEEP ME CRYING</b> AL GREEN/Hi 2319 (London)	<b>15</b>
<b>100</b>	<b>70</b>	<b>SHAKE YOUR RUMP TO THE FUNK</b> BAR KAYS/Mercury 73833	<b>15</b>

**FLASHMAKER**



**SLEEPWALKER**  
THE KINKS  
Arista

**MOST ADDED**

- SLEEPWALKER—The Kinks—Arista
- ANIMALS—Pink Floyd—Col
- RUMOURS—Fleetwood Mac—WB
- SEA LEVEL—Capricorn
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- SHOW ME TO THE STAGE—Henry Gross—Lifesong
- FUTURE GAMES—Spirit—Mercury
- PIPER—A&M
- A PLACE IN THE SUN—Pablo Cruise—A&M
- STRANGER IN THE CITY—John Miles—London
- SWEET EVIL—Derringer—Blue Sky

**WNEW-FM/NEW YORK**

- ADDS:**
- THE BABYS—Chrysalis
  - BLONDIE CHAPLIN—Asylum
  - LOVE AT THE GREEK—Neil Diamond—Col
  - MAKIN' IT ON THE STREET—Corky Laing—Elektra
  - PLACE IN THE SUN—Pablo Cruise—A&M
  - RUMOURS—Fleetwood Mac—WB
  - SHOW ME TO THE STAGE—Henry Gross—Lifesong
  - WHITE ROCK—Rick Wakeman—A&M
  - YESTERDAY & TODAY—London
- HEAVY ACTION (airplay, in descending order):**
- ANIMALS—Pink Floyd—Col
  - SLEEPWALKER—Kinks—Arista
  - SAILIN'—Kim Carnes—A&M
  - HOTEL CALIFORNIA—Eagles—Asylum
  - ALIAS I—Dirk Hamilton—ABC
  - NIGHT MOVES—Bob Seger—Capitol
  - IN FLIGHT—George Benson—WB
  - PRETENDER—Jackson Browne—Asylum
  - JUST A STONE'S THROW AWAY—Valerie Carter—Col
  - WIND & WUTHERING—Genesis—Atco

**WBCN-FM/BOSTON**

- ADDS:**
- AAH THE NAME IS BOOTSY BABY—Bootsy's Rubber Band—WB
  - CARICATURES—Donald Byrd—Blue Note
  - DEEP IN MY SOUL—Smokey Robinson—Tamla
  - FOUNTAINS OF LIGHT—Starcastle—Epic
  - KALYAN—MCA
  - OCTOBERON—Barclay James Harvest—MCA
  - OJAH AWAKE—Osibisa—Island

- REACHING FOR THE WORLD—Harold Melvin & the BlueNotes—ABC
  - STALLION—Casablanca
- HEAVY ACTION (airplay):**
- ANIMALS—Pink Floyd—Col
  - JOAN ARMATRADING—A&M
  - HOTEL CALIFORNIA—Eagles—Asylum
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - NEW WORLD RECORD—ELO—UA
  - NIGHT MOVES—Bob Seger—Capitol
  - PIPER—A&M
  - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
  - RUMOURS—Fleetwood Mac—WB
  - WINGS OVER AMERICA—Capitol

**WLIR-FM/BOSTON**

- ADDS:**
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
  - EVITA—MCA
  - PIPER—A&M
  - PLACE IN THE SUN—Pablo Cruise—A&M
  - RUMOURS—Fleetwood Mac—WB
  - SEA LEVEL—Capricorn
  - SLEEPWALKER—Kinks—Arista
  - STALLION—Casablanca
  - STRANGER IN THE CITY—John Miles—London
  - WHITE ROCK—Rick Wakeman—A&M

**HEAVY ACTION (airplay, in descending order):**

- ANIMALS—Pink Floyd—Col
- RUMOURS—Fleetwood Mac—WB
- NIGHT MOVES—Bob Seger—Capitol
- TEJAS—ZZ Top—London
- BOSTON—Epic
- SEA LEVEL—Capricorn
- DENIM—Epic
- GARDEN OF LOVE LIGHT—Norada Michael Walden—Atlantic
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SLEEPING GYPSY—Michael Franks—WB

**WBAB-FM/LONG ISLAND**

- ADDS:**
- ANIMALS—Pink Floyd—Col
  - BE BOP 'N' HOLLA—Andy Fairweather Low—A&M
  - DEAN FRIEDMAN—Lifesong
  - FUTURE GAMES—Spirit—Mercury
  - MAKIN' IT ON THE STREET—Corky Laing—Elektra
  - PIPER—A&M
  - PLACE IN THE SUN—Pablo Cruise—A&M
  - SHOW ME TO THE STAGE—Henry Gross—Lifesong
  - SLEEPWALKER—Kinks—Arista
  - STRANGER IN THE CITY—John Miles—London

**HEAVY ACTION (airplay, in descending order):**

- IF THE LIGHTS DON'T GET YOU—Stanky Brown Group—Sire
- LIGHT OF SMILES—Gary Wright—WB
- NO STRINGS—Ace—Anchor
- HOTEL CALIFORNIA—Eagles—Asylum
- PRETENDER—Jackson Browne—Asylum
- ASK RUFUS—Rufus—ABC
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
- CRACK THE SKY LIVE—Lifesong
- NEW WORLD RECORD—ELO—UA

**WBLM-FM/MAINE**

- ADDS:**
- ALIAS I—Dirk Hamilton—ABC
  - ANIMALS—Pink Floyd—Col
  - ASK RUFUS—Rufus—ABC
  - IN FLIGHT—George Benson—WB
  - JUST A STONE'S THROW AWAY—Valerie Carter—Col
  - NO STRINGS—Ace—Anchor
  - NOVELLA—Renaissance—Sire
  - RUMOURS—Fleetwood Mac—WB
  - SLEEPWALKER—Kinks—Arista
  - WHO ARE THOSE GUYS—New Riders—MCA

**HEAVY ACTION (airplay, in descending order):**

- DINNER AT THE RITZ—City Boy—Mercury
- HOTEL CALIFORNIA—Eagles—Asylum
- JOAN ARMATRADING—A&M
- 33 1/3—George Harrison—Dark Horse
- LUXURY LINER—Emmylou Harris—Reprise
- PRETENDER—Jackson Browne—Asylum
- MUSIC FUH YA—Taj Mahal—WB
- LOW—David Bowie—RCA
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- PLAYING THE FOOL—Gentle Giant—Capitol

**WCMF-FM/ROCHESTER**

- ADDS:**
- DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
  - LONE STAR—Col
  - OCTOBERON—Barclay James Harvest—MCA
  - ON EARTH AS IT IN HEAVEN—Angel—Casablanca
  - PIPER—A&M
  - SEA LEVEL—Capricorn
  - SHOW ME TO THE STAGE—Henry Gross—Lifesong
  - SLEEPWALKER—Kinks—Arista
  - STALLION—Casablanca
  - UPTOWN AND LOWDOWN—Mother's Pride—Atco

**HEAVY ACTION (airplay, sales, phones, in descending order):**

- WIND & WUTHERING—Genesis—Atco
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- PLAYING THE FOOL—Gentle Giant—Capitol
- DOUBLE TIME—Leon Redbone—WB
- WINTERS BROS. BAND—Atlantic
- FOUNTAINS OF LIGHT—Starcastle—Epic
- NOVELLA—Renaissance—Sire
- IF THE LIGHTS DON'T GET YOU—Stanky Brown Group—Sire
- SPACE TRAVELER—James Vincent—Caribou
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island

**WIOQ-FM/PHILADELPHIA**

- ADDS:**
- BREAKIN' IT—Law—MCA
  - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
  - CHEAP TRICK—Epic
  - FUTURE GAMES—Spirit—Mercury
  - RA—Todd Rundgren's Utopia—Bearsville
  - RIDIN' RAINBOWS—Tonya Tucker—MCA
  - RUMOURS—Fleetwood Mac—WB
  - SEA LEVEL—Capricorn
  - STRANGER IN THE CITY—John Miles—London
  - VELVET DARKNESS—Allen Holdsworth—CTI

**HEAVY ACTION (airplay, phones):**

- ANIMALS—Pink Floyd—Col
- BIG WHA-KOO—ABC
- DOWNTOWN TONIGHT—Racing Cars—Chrysalis
- HOTEL CALIFORNIA—Eagles—Wright—WB
- LIGHT OF SMILES—Gary Wright—WB
- LOW—David Bowie—RCA
- PLAYING THE FOOL—Gentle Giant—Capitol
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- TEJAS—ZZ Top—London
- WIND & WUTHERING—Genesis—Atco

**WQDR-FM/RALEIGH**

- ADDS:**
- ANIMALS—Pink Floyd—Col
  - CHANGES IN LATITUDES—Jimmy Buffett—ABC
  - IN FLIGHT—George Benson—WB
  - NOVELLA—Renaissance—Sire
  - OCTOBERON—Barclay James Harvest—MCA
  - RUMOURS—Fleetwood Mac—WB
  - WINTERS BROS. BAND—Atlantic

**HEAVY ACTION (airplay, sales, phones, in descending order):**

- HOTEL CALIFORNIA—Eagles—Asylum
- PRETENDER—Jackson Browne—Asylum
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- BOSTON—Epic
- DAY AT THE RACES—Queen—Elektra
- HEJIRA—Joni Mitchell—Asylum
- LUXURY LINER—Emmylou Harris—Reprise

**WAIV-FM/JACKSONVILLE**

- ADDS:**
- ANIMALS—Pink Floyd—Col
  - BE BOP 'N' HOLLA—Andy Fairweather Low—A&M
  - CHANGES IN LATITUDES—Jimmy Buffett—ABC
  - SAMMY HAGAR—Capitol
  - IN FLIGHT—George Benson—WB
  - PHOTOGRAPHIC SMILE—Mr. Big—Arista
  - SAILIN'—Kim Carnes—A&M
  - SLEEPWALKER—Kinks—Arista
  - WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum
  - YESTERDAY & TODAY—London

**HEAVY ACTION (airplay, sales, phones):**

- CALIENTE—Gato Barbieri—A&M
- DOUBLE TIME—Leon Redbone—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- LIGHT OF SMILES—Gary Wright—WB
- NEW WORLD RECORD—ELO—UA
- NIGHT MOVES—Bob Seger—Capitol
- ROCK AND ROLL OVER—Kiss—Casablanca
- TEJAS—ZZ Top—London
- YEAR OF THE CAT—Al Stewart—Janus
- ZOOT ALLURES—Frank Zappa—WB

**WINZ-FM/MIAMI**

- ADDS:**
- ANIMALS—Pink Floyd—Col
  - SAMMY HAGAR—Capitol
  - IMAGINARY VOYAGE—Jean Luc Ponty—Atlantic
  - INDIGO—WB
  - IN FLIGHT—George Benson—WB

- LUXURY LINER—Emmylou Harris—Reprise
- SHOW ME TO THE STAGE—Henry Gross—Lifesong
- SLEEPING GYPSY—Michael Franks—WB
- SLEEPWALKER—Kinks—Arista
- WINTERS BROS. BAND—Atlantic

**HEAVY ACTION (airplay):**

- CERTIFIED LIVE—Dave Mason—Col
- CHANGES IN LATITUDE—Jimmy Buffett—ABC
- DAY AT THE RACES—Queen—Elektra
- HOTEL CALIFORNIA—Eagles—Asylum
- LIGHT OF SMILES—Gary Wright—WB
- NIGHT MOVES—Bob Seger—Capitol
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- TEJAS—ZZ Top—London
- WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum
- WINGS OVER AMERICA—Capitol

**WQSR-FM/TAMPA**

- ADDS:**
- CARICATURES—Donald Byrd—Blue Note
  - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
  - GEES & THE GHOST—Anthony Phillips—Passport
  - HAPPINESS HEARTACHES—Brian Auger's Oblivion Express—WB
  - PARKER MCGEE—Big Tree
  - SEA LEVEL—Capricorn
  - SLEEPING GYPSY—Michael Franks—WB
  - SLEEPWALKER—Kinks—Arista
  - STALLION—Casablanca
  - WHITE ROCK—Rick Wakeman—A&M

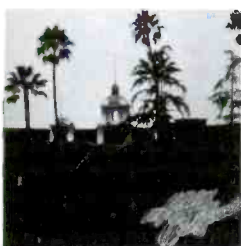
**HEAVY ACTION (airplay, sales, phones, in descending order):**

- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- NIGHT MOVES—Bob Seger—Capitol
- HOTEL CALIFORNIA—Eagles—Asylum
- ANIMALS—Pink Floyd—Col
- IN FLIGHT—George Benson—WB
- HEJIRA—Joni Mitchell—Asylum
- BEAVERTEETH—RCA
- LIGHT OF SMILES—Gary Wright—WB
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- DOWNTOWN TONIGHT—Racing Cars—Chrysalis

**WYDD-FM/PITTSBURGH**

- ADDS:**
- ANIMALS—Pink Floyd—Col
  - THE BABYS—Chrysalis
  - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
  - LIVING IN THE SEVENTIES—Skyhooks—Mercury
  - SWEET EVIL—Derringer—Blue Sky
- HEAVY ACTION (airplay, sales):**
- AUTOMATIC MAN—Island
  - BOSTON—Epic
  - CERTIFIED LIVE—Dave Mason—Col
  - LEFTOVERTURE—Kansas—Kirshner
  - LIGHT OF SMILES—Gary Wright—WB
  - NIGHT MOVES—Bob Seger—Capitol
  - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - TEJAS—ZZ Top—London
  - WIND & WUTHERING—Genesis—Atco

## TOP AIRPLAY



**HOTEL CALIFORNIA**  
EAGLES  
Asylum

### MOST AIRPLAY

**HOTEL CALIFORNIA**—Eagles—Asylum  
**NIGHT MOVES**—Bob Seger—Capitol  
**ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor  
**LIGHT OF SMILES**—Gary Wright—WB  
**TEJAS**—ZZ Top—London  
**WIND & WUTHERING**—Genesis—Atco  
**ANIMALS**—Pink Floyd—Col  
**YEAR OF THE CAT**—Al Stewart—Janus  
**PRETENDER**—Jackson Browne—Asylum

## WMMS-FM/CLEVELAND

**ADDS:**  
**BEACH BOYS LOVE YOU**—WB  
**CAROLINA DREAMS**—Marshall Tucker Band—Capricorn  
**DOWNTOWN TONIGHT**—Racing Cars—Chrysalis  
**JUST A STONE'S THROW AWAY**—Valerie Carter—Col  
**PHOTOGRAPHIC SMILE**—Mr. Big—Arista  
**RA**—Todd Rundgren's Utopia—Bearsville  
**ROLLIN' ON**—Steve Gibbons Band—MCA  
**RUMOURS**—Fleetwood Mac—WB  
**SEA LEVEL**—Capricorn  
**SLEEPWALKER**—Kinks—Arista  
**HEAVY ACTION (airplay, sales):**  
**HOTEL CALIFORNIA**—Eagles—Asylum  
**LIGHT OF SMILES**—Gary Wright—WB  
**LOW**—David Bowie—RCA  
**NIGHT MOVES**—Bob Seger—Capitol  
**PERSON TO PERSON**—AWB—Atlantic  
**ROARING SILENCE**—Manfred Mann's Earth Band—WB  
**TEJAS**—ZZ Top—London  
**WIND & WUTHERING**—Genesis—Atco  
**WINGS OVER AMERICA**—Capitol  
**YEAR OF THE CAT**—Al Stewart—Janus

## WNOE-FM/NEW ORLEANS

**ADDS:**  
**ANIMALS**—Pink Floyd—Col  
**CAROLINA DREAMS**—Marshall Tucker Band—Capricorn  
**RUMOURS**—Fleetwood Mac—WB  
**SEA LEVEL**—Capricorn  
**SLEEPWALKER**—Kinks—Arista  
**HEAVY ACTION (airplay, sales, phones, in descending order):**  
**ASK RUFUS**—Rufus—ABC  
**CALIENTE**—Gato Barbieri—A&M  
**CHANGES IN LATITUDES**—Jimmy Buffett—ABC  
**HOTEL CALIFORNIA**—Eagles—Asylum  
**IN FLIGHT**—George Benson—WB

**LIGHT OF SMILES**—Gary Wright—WB  
**NIGHT MOVES**—Bob Seger—Capitol  
**PERSON TO PERSON**—AWB—Atlantic  
**WIND & WUTHERING**—Genesis—Atco  
**YEAR OF THE CAT**—Al Stewart—Janus

## WWW-FM/DETROIT

**ADDS:**  
**DREAMS, DREAMS, DREAMS**—Chilliwack—Mushroom  
**NIGHT MOVES**—Journey—Col  
**OCTOBERON**—Barclay James Harvest—MCA  
**QUEENS OF NOISE**—Runaways—Mercury  
**RUMOURS**—Fleetwood Mac—WB  
**SWEET EVIL**—Rick Derringer—Blue Sky  
**HEAVY ACTION (airplay, sales):**  
**DAY AT THE RACES**—Queen—Elektra  
**FESTIVAL**—Santana—Col  
**HOTEL CALIFORNIA**—Eagles—Asylum  
**LIGHT OF SMILES**—Gary Wright—WB  
**LOW**—David Bowie—RCA  
**NEW WORLD RECORD**—ELO—UA  
**NIGHT MOVES**—Bob Seger—Capitol  
**ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor  
**TEJAS**—ZZ Top—London  
**YEAR OF THE CAT**—Al Stewart—Janus

## WXRT-FM/CHICAGO

**ADDS:**  
**ANIMALS**—Pink Floyd—Col  
**GEES & THE GHOST**—Anthony Phillips—Passport  
**JOYOUS LAKE**—Pat Martino—WB  
**NIGHT MOVES**—Journey—Col  
**SEA LEVEL**—Capricorn  
**SLEEPWALKER**—Kinks—Arista  
**SWEET EVIL**—Derringer—Blue Sky  
**WATER BABIES**—Miles Davis—Col  
**WHITE ROCK**—Rick Wakeman—A&M  
**HEAVY ACTION (sales, phones, airplay):**  
**HOTEL CALIFORNIA**—Eagles—Asylum  
**LEFTOVERTURE**—Kansas—Kirshner  
**NIGHT MOVES**—Bob Seger—Capitol  
**ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor  
**SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla  
**TEJAS**—ZZ Top—London  
**WIND & WUTHERING**—Genesis—Atco  
**YEAR OF THE CAT**—Al Stewart—Janus

## WZMF-FM/MILWAUKEE

**ADDS:**  
**ANIMALS**—Pink Floyd—Col  
**CHEAP TRICK**—Epic  
**PIPER**—A&M  
**RUMOURS**—Fleetwood Mac—WB  
**SHOW ME TO THE STAGE**—Henry Gross—Lifesong  
**SLEEPWALKER**—Kinks—Arista  
**HEAVY ACTION (airplay, sales, phones, in descending order):**  
**LEFTOVERTURE**—Kansas—Kirshner  
**HOTEL CALIFORNIA**—Eagles—Asylum  
**NIGHT MOVES**—Bob Seger—Capitol  
**WIND & WUTHERING**—Genesis—Atco  
**FOUNTAINS OF LIGHT**—Starcastle—Epic

## KQRS-FM/MINNEAPOLIS

**ADDS:**  
**BLACKJACK CHOIR**—James Talley—Capitol  
**CHANGES IN LATITUDES**—Jimmy Buffett—ABC  
**COLLECTOR'S ITEM**—Heartsfield—Col  
**CRACKIN'**—WB  
**LEFTOVERTURE**—Kansas—Kirshner  
**NIGHT AFTER NIGHT**—Bill Quateman—RCA  
**GRAHAM PARKER AT MARBLE ARCH**—Mercury  
**PLACE IN THE SUN**—Pablo Cruise—A&M  
**RA**—Todd Rundgren's Utopia—Bearsville  
**SLEEPING GYPSY**—Michael Franks—WB  
**HEAVY ACTION (airplay):**  
**ANIMALS**—Pink Floyd—Col  
**CAROLINA DREAMS**—Marshall Tucker Band—Capricorn  
**ELI**—Jan Akkerman & Kaz Lux—Atlantic  
**HAPPINESS HEARTACHES**—Brian Auger's Oblivion Express—WB  
**IN FLIGHT**—George Benson—WB  
**KING SIZE**—B.B. King—ABC  
**RA**—Todd Rundgren's Utopia—Bearsville  
**RUMOURS**—Fleetwood Mac—WB  
**SEA LEVEL**—Capricorn  
**SLEEPWALKER**—Kinks—Arista

## KSHE-FM/ST. LOUIS

**ADDS:**  
**ANIMALS**—Pink Floyd—Col  
**CAROLINA DREAMS**—Marshall Tucker Band—Capricorn  
**LONE STAR**—Col  
**RUMOURS**—Fleetwood Mac—WB  
**SEA LEVEL**—Capricorn  
**SHOW ME TO THE STAGE**—Henry Gross—Lifesong  
**SLEEPWALKER**—Kinks—Arista  
**SWEET EVIL**—Derringer—Blue Sky  
**HEAVY ACTION (airplay, sales, phones):**  
**DAY AT THE RACES**—Queen—Elektra  
**DOWNTOWN TONIGHT**—Racing Cars—Chrysalis  
**DREAMS, DREAMS, DREAMS**—Chilliwack—Mushroom  
**SAMMY HAGAR**—Capitol  
**HOTEL CALIFORNIA**—Eagles—Asylum  
**LIGHT OF SMILES**—Gary Wright—WB  
**NEW WORLD RECORD**—ELO—UA  
**NIGHT MOVES**—Bob Seger—Capitol  
**ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor  
**TEJAS**—ZZ Top—London

## KZEW-FM/DALLAS

**ADDS:**  
**ANIMALS**—Pink Floyd—Col  
**BLACKJACK CHOIR**—James Talley—Capitol  
**CAROLINA DREAMS**—Marshall Tucker Band—Capricorn  
**DINNER AT THE RITZ**—City Boy—Mercury  
**RUMOURS**—Fleetwood Mac—WB  
**SLEEPWALKER**—Kinks—Arista  
**HEAVY ACTION (airplay, sales, phones, in descending order):**  
**HOTEL CALIFORNIA**—Eagles—Asylum  
**IN FLIGHT**—George Benson—WB  
**LEFTOVERTURE**—Kansas—Kirshner  
**ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor  
**TEJAS**—ZZ Top—London  
**PRETENDER**—Jackson Browne—Asylum  
**YEAR OF THE CAT**—Al Stewart—Janus  
**SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla  
**NIGHT MOVES**—Bob Seger—Capitol  
**LIGHT OF SMILES**—Gary Wright—WB

## KPFT-FM/HOUSTON

**ADDS:**  
**BLACKJACK CHOIR**—James Talley—Capitol  
**CARICATURES**—Donald Byrd—Blue Note  
**CHANGES IN LATITUDES**—Jimmy Buffett—ABC  
**FUTURE GAMES**—Spirit—Mercury  
**GETTIN' READY**—Michael Quatro—Prodigal  
**OJAH AWAKE**—Osibisa—Island  
**PIPER**—A&M  
**PROMISES OF THE SUN**—Arista  
**SLEEPWALKER**—Kinks—Arista  
**STRANGER IN THE CITY**—John Miles—London  
**HEAVY ACTION (airplay):**  
**ANIMALS**—Pink Floyd—Col  
**JOAN ARMATRADING**—A&M  
**DAY AT THE RACES**—Queen—Elektra  
**DINNER AT THE RITZ**—City Boy—Mercury  
**DOUBLE TIME**—Leon Redbone—WB  
**LUXURY LINER**—Emmylou Harris—Reprise  
**MY SPANISH REART**—Chick Corea—Polydor  
**ROBBIN THOMPSON**—Nemperor  
**VIMANA**—Nova—Arista  
**WIND & WUTHERING**—Genesis—Atco

## KBPI-FM/DENVER

**ADDS:**  
**ANIMALS**—Pink Floyd—Col  
**PLACE IN THE SUN**—Pablo Cruise—A&M  
**SLEEPWALKER**—Kinks—Arista  
**STALLION**—Casablanca  
**HEAVY ACTION (airplay, sales, phones, in descending order):**  
**HOTEL CALIFORNIA**—Eagles—Asylum  
**YEAR OF THE CAT**—Al Stewart—Janus  
**ROARING SILENCE**—Manfred Mann's Earth Band—WB  
**WIND & WUTHERING**—Genesis—Atco  
**LEFTOVERTURE**—Kansas—Kirshner  
**PRETENDER**—Jackson Browne—Asylum

## KWST-FM/LOS ANGELES

**ADDS:**  
**ANIMALS**—Pink Floyd—Col  
**CAROLINA DREAMS**—Marshall Tucker Band—Capricorn  
**LONE STAR**—Col  
**RUMOURS**—Fleetwood Mac—WB  
**SEA LEVEL**—Capricorn  
**SHOW ME TO THE STAGE**—Henry Gross—Lifesong  
**SLEEPWALKER**—Kinks—Arista  
**SWEET EVIL**—Derringer—Blue Sky

## HEAVY ACTION (airplay, sales, phones):

**DAY AT THE RACES**—Queen—Elektra  
**DOWNTOWN TONIGHT**—Racing Cars—Chrysalis  
**DREAMS, DREAMS, DREAMS**—Chilliwack—Mushroom  
**HOTEL CALIFORNIA**—Eagles—Asylum  
**LIGHT OF SMILES**—Gary Wright—WB  
**NEW WORLD RECORD**—ELO—UA  
**NIGHT MOVES**—Bob Seger—Capitol  
**NO STRINGS**—Ace—Anchor  
**ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor  
**TEJAS**—ZZ Top—London

## KOME-FM/SAN JOSE

**ADDS:**  
**ALIAS I**—Dirk Hamilton—ABC  
**THE BABYS**—Chrysalis  
**CAROLINA DREAMS**—Marshall Tucker Band—Capricorn

**DREAMS, DREAMS, DREAMS**—Chilliwack—Mushroom  
**FUTURE GAMES**—Spirit—Mercury  
**PIPER**—A&M  
**PLAYING THE FOOL**—Gentle Giant—Capitol  
**SEA LEVEL**—Capricorn  
**SLEEPWALKER**—Kinks—Arista  
**SWEET EVIL**—Derringer—Blue Sky

## HEAVY ACTION (sales, airplay, in descending order):

**ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor  
**PRETENDER**—Jackson Browne—Asylum  
**HOTEL CALIFORNIA**—Eagles—Asylum  
**WIND & WUTHERING**—Genesis—Atco  
**SAMMY HAGAR**—Capitol  
**NIGHT MOVES**—Journey—Col  
**HEJIRA**—Joni Mitchell—Asylum  
**IMAGINARY VOYAGE**—Jean Luc Ponty—Atlantic  
**FESTIVAL**—Santana—Col  
**LIGHT OF SMILES**—Gary Wright—WB

## KSAN-FM/SAN FRANCISCO

**ADDS:**  
**ANIMALS**—Pink Floyd—Col  
**DEEP IN MY SOUL**—Smokey Robinson—Tamla  
**FUTURE GAMES**—Spirit—Mercury  
**JELLY**—Asylum  
**ROOTS**—Quincy Jones—A&M  
**SEA LEVEL**—Capricorn  
**SHOW ME TO THE STAGE**—Henry Gross—Lifesong  
**SLEEPWALKER**—Kinks—Arista  
**STRANGER IN THE CITY**—John Miles—London  
**UNIVERSAL LANGUAGE**—Booker T & the MGs—Asylum

## HEAVY ACTION (airplay):

**THE BABYS**—Chrysalis  
**SAMMY HAGAR**—Capitol  
**HOTEL CALIFORNIA**—Eagles—Asylum  
**LIGHT OF SMILES**—Gary Wright—WB  
**LOW**—David Bowie—RCA  
**LUXURY LINER**—Emmylou Harris—Reprise  
**LYING BESIDE YOU (single)**—Eugene Record—WB  
**NIGHT MOVES**—Journey—Col  
**PLACE IN THE SUN**—Pablo Cruise—A&M  
**SO IT GOES (single)**—Nick Lowe—Stiff

## KZEL-FM/EUGENE

**ADDS:**  
**CAROLINA DREAMS**—Marshall Tucker Band—Capricorn  
**FUTURE GAMES**—Spirit—Mercury  
**INSIDE**—Rockicks—RSO  
**JUST A STONE'S THROW AWAY**—Valerie Carter—Col  
**LONE STAR**—Col  
**NIGHT AFTER NIGHT**—Bill Quateman—RCA  
**PLACE IN THE SUN**—Pablo Cruise—A&M  
**LEVEL**—Capricorn  
**SLEEPWALKER**—Kinks—Arista  
**STRANGER IN THE CITY**—John Miles—London

## HEAVY ACTION (airplay, phones):

**ANIMALS**—Pink Floyd—Col  
**BLACKJACK CHOIR**—James Talley—Capitol  
**CHANGES IN LATITUDES**—Jimmy Buffett—ABC  
**HOTEL CALIFORNIA**—Eagles—Asylum  
**IN FLIGHT**—George Benson—WB  
**OCTOBERON**—Barclay James Harvest—MCA  
**RUMOURS**—Fleetwood Mac—WB  
**SLEEPING GYPSY**—Michael Franks—WB  
**YEAR OF THE CAT**—Al Stewart—Janus

# RADIO WORLD

## Ferris To Head FCC?

(Continued from page 4)

copious Congressional ties, preferring someone more loyal to him.

Ferris will get the FCC job instead. The former Hill staffer "has met with the man himself," meaning President Carter, said one friend of Ferris's and, barring any unforeseen developments will be become Carter's formal appointee to the FCC chair sometime this summer. Ferris will work for House Speaker Thomas "Tip" O'Neill (D.-Mass.) until his official nomination. Ferris must be confirmed by the Senate.

Ferris is a 43-year old attorney from Boston. He has no direct experience with broadcasting and communications matters, but previous experience is not always a factor in regulatory commission appointments. Wiley had only a modicum of communications experience when he joined the FCC staff as general counsel in 1969. Wiley's predecessor, Dean Burch, had virtually no track record on broadcasting matters when he

was named chairman eight years ago.

Ferris and Wiley met for the first time accidentally last week at a Washington party celebrating the 25th anniversary of NBC's Today Show.

## 20th Century Launches Massive Nolan Push

■ LOS ANGELES — 20th Century vice president of merchandising Harvey Cooper has announced plans to implement a massive merchandising campaign for singer/songwriter/producer Kenny Nolan's debut album.

Extensive radio time buys will be executed in the top markets supported by heavy newspaper advertising. Full page trade ads will run and consumer ads in People, Time and various other major publications will be featured. In addition there will be instore displays, mobiles and several other merchandising aids provided.

## Riders at the Roxy



One of the hardest working touring groups on the MCA artist roster, the New Riders of The Purple Sage, rode into Hollywood recently for a three-night stand at the Roxy, during which one of the shows was broadcast live over KMET-FM. Backstage after the first show, NRPS was visited by some "High Rollers." From left: MCA vice president/product development Ed Spacek; NRPS drummer Spencer Dryden; pedal steel guitarist Buddy Cage; lead singer and rhythm guitarist, John Dawson; lead guitarist David Nelson; bass guitarist Steve Love; MCA vice president/promotion, Ray D'Ariano; and Richard Bibby, MCA vice president/marketing.

## Hugo & Luigi

(Continued from page 6)

money used for those payments was raised by falsifying sales figures in the company books and by issuing fraudulent credit notices. The late Otis Pollard, who was promotion director for Avco, was alleged to have made the payments, and was named by the government as a co-conspirator.

## Goldfarb Relocates

■ NEW YORK — Herb Goldfarb, president of Herb Goldfarb Associates, Inc., has announced that, effective the week of February 14, the company is moving to larger quarters after just three months in business. The new address is: 250 West 57th Street, Suite 301, New York, New York 10019; phone: (212) 757-3930.

# AM ACTION

(Compiled by the Record World research department)

■ **10cc** (Mercury). Efficiently sweeps up several giant portions of the nation this week, as WLS, KHJ, WFIL, KXOK, WMPS and WMET all fall into step with the rest of the supporting stations. Doing fine in those spots, and the number picture looks like this: 30-22 WOKY, 24-19 WQXI, 26-23 WCOL, 13-7 WRKO, 25-21 Z93, 21-17 WQAM, HB-30 KFRC, HB-22 KLIF, 24-19 KSTP, HB-18 KJR, 18-17 WGCL and 36-28 KSLQ.

**Hall & Oates** (RCA). Another dynamite week here with new airplay at WFIL, WRKO, KTLK, Y100, KSLQ, WQXI and WMET. Healthy moves include 20-12 WMPS, 30-21 WCOL, 30-18 CKLW, 23-17 WHBQ, HB-28 KFRC, 2-1 KSTP, 25-22 WGCL, 23-21 KXOX, 28-18 13Q, HB-27 KHJ, 12-10 KDWB and HB-23 KLIF. A good sell-through is materializing the hit potential here clear as a bell!



Jackson Browne

**Kansas** (Kirshner). This disc, which has come up slowly and steadily from the secondaries, has hit the top level stations this week with a bang. KHJ, WLS, WRKO, KTLK, CKLW, KJR and WTIK all show their belief this week as they add the record in full rotation. Powering through in other markets with numbers: 20-14 WMET, 21-19 Z93, 24-18 KLIF, 27-22 KSTP, 15-6 KSLQ, 21-16 KXOK, 10-8 WCOL, 23-20 WOKY, 25-23 WMPS, 34-23 KILT, 19-18 WGCL and 25-24 WQXI.

**Thelma Houston** (Tamla). This monster r&b number, which is a proven pop smash in Atlanta (#6 Z93, #6 WQXI), is hit by some powerhouse call letters this week. WABC, KHJ and WMPS as well as KCBQ, KVOX, WAUG, KKLS, WBEQ and numerous other secondaries all go on it in full rotation. Also showing strong pop action at WRKO (17-10), Y100 (18-14), WQAM (17-13), KSLQ (19-16), WFIL (16-14), KXOX (16-10) and WCOL (29-27). Pop sales are there in advance in several areas (see Regional Breakouts this week and for the last few weeks).



William Bell

**Tom Jones** (Epic). A definite sleeper, this disc tops the country charts this week and continues to make strong inroads at primary top 40 stations as well as garnering KFRC and WQXI to boot. Moves 21-15 KLIF, 21-13 WHBQ, 37-29 KTLK, 5-4 KILT, 33-30 WCOL, 28-17 WMAK, 15-8 WHHY, 38-32 CK101, 19-14 WKIX, 31-27 WGSV, 19-13 WBSR, 28-24 WSGA, 21-16 WNDE, 24-16 WABB and 26-23 WGLF. (Note: One of this week's Powerhouse Picks.)

**Atlanta Rhythm Section** (Polydor). Continues to spread to major markets outside the south, including KXOK, KJR (LP), WCOL, WDRQ and WMPS. Chart numbers are all positive and there is a slight surge in the LP sales. 40-35 KTLK, 30-27 Z93, 25-20 KKLS, extra-29 B100, 18-13 WRFC, extra-29 KVOX, HB-30 WBBQ, 29-26 WGUY, 29-25 WGSV and 28-26 WABB. Also new on BJ105, WCAO, KJRP (LP), 10Q and several others.

**Natalie Cole** (Capitol). Showing infallible signs of crossing over well to a mass appeal audience, this

(Continued on page 63)

# The Big Thaw

(Continued from page 3)

have been cleared, stores are open and business is reported to be brisk.

John Grandoni, buyer for the 12-store Cavages chain in Buffalo, told **Record World** that business "picked up dramatically" following the storm, and that many of the problems the chain encountered in getting product during the past week have now been solved with the opening of highways in and around the city.

"There was a period of five or six days when we weren't getting any shipments at all," said Grandoni. "But everything is starting to come in again. Business, in fact, has increased, because people have been literally locked in, and now they're anxious to get outside. Most of our stores are located in malls, where business has been very good lately."

## Amherst Activity

Doug Dombrowski, general manager of Amherst Records in Buffalo, said that although the city did very nearly come to a halt in recent weeks, business has not been all bad. "We still had people in here and were able to service UPS and all that," said Dombrowski. "Things picked up toward the end of last week (4) and we started getting shipments in Thursday and Friday. Wholesale-wise things are definitely back to normal: deliveries, shipments and everything. We have a full staff at the warehouse. Late Wednesday (2), Thursday and Friday business was about half normal, and business went back to normal at the beginning of this week."

Manufacturers found the going rough when trucks couldn't get near pressing plants and depots to take out product. The disruption, though, was brief and only minimally damaging.

## Delayed Shipments

Jules Abramson of Phonogram/Mercury reported that a fuel crisis caused a delay in shipments from Indianapolis when depot had to close for two days. Also, an extensive advertising campaign that the company had planned prior to the storm in Buffalo had to be shelved for a month.

"Most of the problems were really minor," Abramson stressed, "and we struggled through pretty well. The biggest problem was with shopping centers that had shorter hours. I understand that in North Carolina some shopping centers, because of emergency conditions, were open only 40 hours a week. For retail that's ridiculous. So that was a problem; but everything's full speed ahead now."

Like Abramson, Motown's Mike

Lushka felt retailers were hurt more than manufacturers. Motown, in fact, may have experienced its best month in history in January.

"The main problem in the last two weeks of January was getting the product to retailers in the large department stores, who were working shorter hours and five-day weeks," said Lushka. "The weather definitely affected our business, but it's hard to say to what degree." Lushka added that since people were forced to stay indoors more they were probably also spending more time listening to records, which could actually stimulate sales.

A CBS spokesman said that closed roads in Terre Haute delayed shipments of the new Pink Floyd album, and represented the only weather-induced difficulty for the company. CBS pressing plants, which use oil for heating rather than natural gas, were unaffected by the fuel crisis.

"We encountered a number of problems getting catalogue product out," said Arista's John Peisinger. "In both the midwest and on the east coast plants were closed for a few days. And of course once the product got out of the plants there were incredible delays in trucking. You just really had to cross your fingers and hope that the product got out. I would say that this week we got back on schedule. The Kinks album came out on Monday, and everyone seems to have received it in the normal day or two."

Sam Passamano, VP, national sales, MCA, estimated the drop in business in the west and midwest at 40 to 50 percent. "We had some trucking delays of four

or five days," he said, "and we had to halt one shift at our Piquetteville (Illinois) plant, but the factories have recovered and everything is pretty much back to normal now."

RCA, said Jack Kiernan, found delivery, not shipping, a problem during the freezeout. "Our Indianapolis plant was closed a day and a half because of the weather, but none of our releases were held up. Everything was shipped on time. So the weather had no staggering effect."

By and large, retailers are experiencing an upsurge in business as the cold spell breaks. Last week, temperatures in Chicago rose above the freezing mark for the first time since Christmas. This, along with a spate of new releases, heartened Jim Rose of Rose Records.

"This week we've noticed that the traffic in the stores is heavier," Rose said. "We're counting on the milder weather to help pick up business and it has."

"The weather, huh?" muttered Peter Schliewen of Record Revolution in Cleveland, where sales are still down. "Unfortunately the weather still hasn't been so nice here. Tuesday (7) it was zero and the night before it was eight below. The only good thing that's happened is that it hasn't snowed in the last five days. You can finally see the pavement because the snow plows are out doing a lot of work. Wednesday was really the first day in a long time that it's been in the 20s here."

Asked if business had dropped greatly, Schliewen retorted, "What business? Time magazine said that if this continues just a little bit longer it is absolutely, officially the coldest winter in his-

tory. I think that sums it up. You think back to the covered wagons, the 1800s, and all those bad winters you read about in history books, and then you realize you're going through the worst one of all. Jesus! What can you say? The only comfort I have is knowing that if I don't get the new releases at least the guy down the street doesn't get them either."

## Stark Outlook

Joe Bressi of Stark Records, based in North Canton, Ohio, said business was up slightly over the previous week, but was worried that the pickup would be brief since warnings have been sounded about the possibility of massive flooding as the snow melts. "I don't expect business will get real strong right away," he concluded, "but at least people can get to the stores now if they want to."

Although business at National Record Mart remains off its normal pace, sales have picked up slightly over previous weeks. "We've been off as much as 40 percent in some of our stores," said Jimmy Grimes, "and we've had problems getting product into some of our stores, particularly in Buffalo. But it's still not above freezing yet, and until the temperature rises I guess we'll remain off a little bit."

Jim Burge of Poplar Tunes in Memphis said the wholesale business was "terrible" at the height of the storm. "Matter of fact it's still not picking up the way it ought to," he adds. "Mississippi and Arkansas had a lot of snow, and that's where we do a big wholesale business. A lot of the mom and pop stores were shut down, and they're just now recovering."

## Reverse Effect

"Absolutely unbelievable," is how Ben Karol of King Karol in New York City characterized business last week, that is because the cold spell had broken and business, ironically, had dropped off. "I was doing better when it was really cold," Karol explained. "We had a terrific weekend, then it slowed up on Monday (7) and on Tuesday the bottom fell out. And I don't know why. The weather was just beautiful. Saturday we had nasty weather and a bang up sales day."

"I was talking to a friend of mine in Fairfield, Connecticut last Tuesday afternoon. He wanted to know how things were here, and he couldn't understand why it was slow. I told him the weather finally turned so beautiful that people were out sunning themselves!"

## Dinah Salutes The Doobies



"A Visit With The Doobies," a 90 minute salute to the group on the Dinah Shore Show, will air nationally next week. This is the first time that a rock band has been given a salute by the show. Among the guests honoring the Doobies are the Memphis Horns and Lily Tomlin. Pictured from left are: John Hartman, Jeff (Skunk) Baxter, Pat Simmons, Mike McDonald, Dinah Shore, Lily Tomlin, Keith Knudsen, Tiran Porter and Tommy Johnston.

# The MOR Report

(Listings are in alphabetical order, by title)

## Most Adds

- RACE AMONG THE RUINS**—  
Gordon Lightfoot—Reprise  
**DON'T GIVE UP ON US**—David  
Soul—Private Stock

## Most Active

- DON'T GIVE UP ON US**—  
David Soul—Private Stock  
**DANCING QUEEN**—ABBA—  
Atlantic  
**LOVE THEME FROM 'A STAR IS  
BORN'** (Evergreen)—Barbra  
Streisand—Col

## WBZ/BOSTON

### Adds

- DON'T GIVE UP ON US**—David  
Soul—Private Stock  
**SAM**—Olivia Newton-John—MCA  
**SAY YOU'LL STAY UNTIL  
TOMORROW**—Tom Jones—  
Epic  
**SOUTHERN NIGHTS**—Glen  
Campbell—Capitol  
**YEAR OF THE CAT**—Al Stewart—  
Janus

### Active

- DANCING QUEEN**—ABBA—  
Atlantic  
**I LIKE DREAMING**—Kenny Nolan  
—20th Century  
**LOVE THEME FROM 'A STAR IS  
BORN'** (Evergreen)—Barbra  
Streisand—Col  
**TORN BETWEEN TWO LOVERS**—  
Mary MacGregor—Ariola  
America  
**WEEKEND IN NEW ENGLAND**—  
Barry Manilow—Arista

## WIP/PHILADELPHIA

### Adds

- HERE COME THOSE TEARS AGAIN**  
—Jackson Browne—Asylum  
(p.m.)  
**I'M SCARED**—Burton Cummings—  
Portrait  
**WINTER MELODY/SPRING AFFAIR**  
—Donna Summer—Casablanca

### Active

- DANCING QUEEN**—ABBA—  
Atlantic  
**DON'T GIVE UP ON US**—David  
Soul—Private Stock  
**FLY LIKE AN EAGLE**—Steve Miller  
Band—Capitol  
**I CAN'T SAY NO TO YOU**—Parker  
McGee—Big Tree  
**LOVE THEME FROM 'A STAR IS  
BORN'** (Evergreen)—Barbra  
Streisand—Col  
**MOODY BLUE**—Elvis Presley—  
RCA  
**NEW KID IN TOWN**—Eagles—  
Asylum  
**SAY YOU'LL STAY UNTIL  
TOMORROW**—Tom Jones—  
Epic  
**SOUTHERN NIGHTS**—Glen  
Campbell—Capitol  
**THE THINGS WE DO FOR LOVE**—  
10cc—Mercury  
**TORN BETWEEN TWO LOVERS**—  
Mary MacGregor—Ariola  
America  
**WEEKEND IN NEW ENGLAND**—  
Barry Manilow—Arista  
**YEAR OF THE CAT**—Al Stewart—  
Janus

## WBAL/BALTIMORE

### Adds

- CLASSICALLY ELISE**—Dino Solera—  
Hidden Sign  
**HERE COME THOSE TEARS AGAIN**  
—Jackson Browne—Asylum  
**I'M SCARED**—Burton Cummings—  
Portrait  
**ME AND THE ELEPHANTS**—Bobby  
Goldsboro—Epic

- RACE AMONG THE RUINS**—  
Gordon Lightfoot—Reprise  
**SO INTO YOU**—Atlanta Rhythm  
Section—Polydor  
**THEME FROM 'CHARLIE'S ANGELS'**  
—Henry Mancini—RCA

### Active

- PORTSMOUTH**—Mike Oldfield—  
Virgin

## WSB/ATLANTA

### Adds

- ARIA**—Herbie Mann—Atlantic  
**DON'T GIVE UP ON US**—David  
Soul—Private Stock  
**FLY LIKE AN EAGLE**—Steve Miller  
Band—Capitol  
**GONNA FLY NOW** (Theme from  
'Rocky')—Current—Playboy  
**HARD LUCK WOMAN**—Kiss—  
Casablanca  
**HOT LINE**—Sylvers—Capitol  
**IT AIN'T EASY COMIN' DOWN**—  
Charlene—Prodigal  
**I LIKE TO DO IT**—KC & The  
Sunshine Band—TK  
**LET GO**—Dobie Gray—Capricorn  
**MELODY (Aria)**—Doc Severinsen—  
Epic  
**SAVE IT FOR A RAINY DAY**—  
Stephen Bishop—ABC  
**WHAT CAN I SAY**—Boyz Scaggs—  
Col  
**YEAR OF THE CAT**—Al Stewart—  
Janus  
**YOU'RE MOVING OUT TODAY**—  
Bette Midler—Atlantic

## WTMJ/MILWAUKEE

### Adds

- BUMP ME BABY**—Bill Purcell—  
Alston  
**DREAMBOAT ANNIE**—Heart—  
Mushroom  
**FIFTEEN SHADES OF THE RAINBOW**  
—Bobby Gosh—Capitol  
**I'M SCARED**—Burton Cummings  
Portrait  
**I WROTE THIS SONG FOR YOU**—  
John Valenti—Ariola America  
**RACE AMONG THE RUINS**—  
Gordon Lightfoot—Reprise  
**SIMONE**—England Dan & John  
Ford Coley—A&M  
**SO INTO YOU**—Atlanta Rhythm  
Section—Polydor  
**YOU'RE MOVING OUT TODAY**—  
Bette Midler—Atlantic

### Active

- YOU'RE MOVING OUT TODAY**—  
Bette Midler—Atlantic

## KMBZ/KANSAS CITY

### Adds

- CAN'T SMILE WITHOUT YOU**—  
Gino Cunico—Arista  
**GONNA FLY NOW** (Theme from  
'Rocky')—Ferrante & Teicher—  
UA  
**RACE AMONG THE RUINS**—  
Gordon Lightfoot—Reprise  
**WINTER MELODY/SPRING AFFAIR**  
—Donna Summer—Casablanca

### Active

- CRACKERBOX PALACE**—George  
Harrison—Dark Horse  
**DANCING QUEEN**—ABBA—  
Atlantic  
**DON'T GIVE UP ON US**—David  
Soul—Private Stock  
**I CAN'T SAY NO TO YOU**—Parker  
McGee—Big Tree  
**I KNOW**—Tommy West—Lifesong  
**NEW KID IN TOWN**—Eagles—  
Asylum  
**SAM**—Olivia Newton-John—MCA  
**SOUTHERN NIGHTS**—Glen  
Campbell—Capitol  
**SUNDAY SCHOOL TO BROADWAY**  
—Anne Murray—Capitol

Also reporting this week:  
KOY, WSM, WGN, KSFO, WMAL,  
WHAM, WCCO, KMOX, KULF,  
WLW, KFI, WNEV.

# Album Picks

(Continued from page 24)

## JUST A STONE'S THROW AWAY

VALERIE CARTER—Col PC 34155 (6.98)

Previously known for her studio work as a vocalist, Ms. Carter steps forward on her own with the help of the entire California country crew (Linda Ronstadt to John Sebastian). There's a strong resemblance to Ms. Ronstadt, too, both in vocal quality and choice of material. Fine listening for any format.



## IF THE LIGHTS DON'T GET YOU THE HELOTS WILL

STANKY BROWN GROUP—Sire SA 7529 (ABC) (6.98)

Group's second effort is produced by Hank Medress and Dave Appell and features a nice balance between light rock vocals and solid instrumentation (as on "Coaltown" and "Faith In the Family"). "Free and Easy" also scores.



## 25th ANNIVERSARY REUNION

DAVE BRUBECK QUARTET—A&M/Horizon SP-714 (6.98)

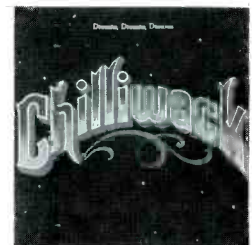
1976 saw the 25th anniversary tour of Brubeck's original ensemble—Brubeck (piano), Paul Desmond (alto sax), Joe Morello (drums) and Eugene Wright (bass). The present disc is representative of that tour including the trademark "Take Five" and the standard "St. Louis Blues."



## DREAMS, DREAMS, DREAMS

CHILLIWACK—Mushroom MRS 5006 (6.98)

The Canadian label that scored with Heart is attempting to repeat that success story with another north-of-the-border group that has already achieved great acceptance in its homeland. There is some recognition from previous releases here, too, but "Roll On," "Something Better" and "Fly At Night" will better the reputation.



## THE WAY I FEEL

SONNY ROLLINS—Milestone M-9074 (6.98)

Traditionalists will undoubtedly flinch, but those open to an old hand experimenting in contemporary idioms will find Rollins in good form. With Lee Ritenour, Billy Cobham and Patrice Rushen among the supporters, Rollins' "new" sound will appeal to a broader spectrum of listeners than Rollins ordinarily attracts.



## THE PLAYER'S ASSOCIATION

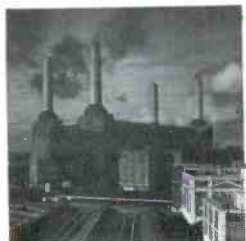
Vanguard VSD 79384 (6.98)

Vanguard enters the jazz-disco sweepstakes with an ambitious set produced by Danny Weiss and featuring the likes of reedman Joe Farrell, keyboardist/guitarist/vocalist Chris Hills and synthesizer player Mike Mandel. The tone is highly commercial and the cover is geared directly to the disco audience.





## SALESMAKER OF THE WEEK



**ANIMALS**  
PINK FLOYD  
Columbia

### TOP SALES

- ANIMALS**—Pink Floyd—Columbia
- LOW**—David Bowie—RCA
- ASK RUFUS**—Rufus—ABC
- IN FLIGHT**—George Benson—WB
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC

### ABC/NATIONAL

- A STAR IS BORN**—Col (Soundtrack)
- ARRIVAL**—ABBA—Atlantic
- FESTIVAL**—Santana—Col
- FLIGHT LOG**—Jefferson Airplane—Grunt
- LOW**—David Bowie—RCA
- MIRACLE ROW**—Janis Ian—Col
- THE ALL NEW MICKEY MOUSE CLUB**—Disneyland
- THE COUNTRY AMERICA LOVES**—Statler Brothers—Mercury
- WIND & WUTHERING**—Genesis—Atco
- YEAR OF THE CAT**—Al Stewart—Janus

### CAMELOT/NATIONAL

- A STAR IS BORN**—Col (Soundtrack)
- ANIMALS**—Pink Floyd—Col
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC
- HOTEL CALIFORNIA**—Eagles—Asylum
- LEFTOVERTURE**—Kansas—Kirshner
- LOST WITHOUT YOUR LOVE**—Bread—Elektra
- ROARING SILENCE**—Manfred Mann's Earth Band—WB
- TEJAS**—ZZ Top—London
- WIND & WUTHERING**—Genesis—Atco
- YEAR OF THE CAT**—Al Stewart—Janus

### HANDLEMAN/NATIONAL

- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- ANY WAY YOU LIKE IT**—Thelma Houston—Tamla
- ASK RUFUS**—Rufus—ABC
- DAVID SOUL**—Private Stock
- FLIGHT LOG**—Jefferson Airplane—Grunt
- FOUNTAINS OF LIGHT**—Starcastle—Epic
- LOW**—David Bowie—RCA
- MIRACLE ROW**—Janis Ian—Col
- TEJAS**—ZZ Top—London
- THE ALL NEW MICKEY MOUSE CLUB**—Disneyland

### MUSICLAND/NATIONAL

- ARRIVAL**—ABBA—Atlantic
- ASK RUFUS**—Rufus—ABC
- FESTIVAL**—Santana—Col
- FLIGHT LOG**—Jefferson Airplane—Grunt
- LOW**—David Bowie—RCA
- PERSON TO PERSON**—Average White Band—Atlantic
- TEJAS**—ZZ Top—London
- TIME IN A BOTTLE**—Jim Croce—Lifesong
- TORN BETWEEN TWO LOVERS**—Mary MacGregor—Ariola America
- WHITE ALBUM**—Beatles—Capitol

### RECORD BAR/NATIONAL

- AHH... THE NAME IS BOOTSY, BABY**—Bootsy's Rubber Band—WB
- AN EVENING WITH DIANA ROSS**—Motown
- ANIMALS**—Pink Floyd—Col
- ASK RUFUS**—Rufus—ABC
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC
- DAVID SOUL**—Private Stock
- HAPPINESS HEARTACHES**—Brian Auger's Oblivion Express—WB
- JOE ELY**—MCA
- NEXT**—Journey—Col
- ROCKY**—UA (Soundtrack)

### KING KAROL/NEW YORK

- ANIMALS**—Pink Floyd—Col
- ASK RUFUS**—Rufus—ABC
- JENNIFER WARNES**—Arista
- LIGHT OF SMILES**—Gary Wright—WB
- LOVINGLY YOURS**—Millie Jackson—Spring
- LOW**—David Bowie—RCA
- NEXT**—Journey—Col
- OCTOBERON**—Barclay James Harvest—MCA
- SYMPHONIC SLAM**—A&M
- TORN BETWEEN TWO LOVERS**—Mary MacGregor—Ariola America

### SAM GOODY/EAST COAST

- A DAY AT THE RACES**—Queen—Elektra
- A STAR IS BORN**—Col (Soundtrack)
- ANIMALS**—Pink Floyd—Col
- LOST WITHOUT YOUR LOVE**—Bread—Elektra
- LOW**—David Bowie—RCA
- NOVELLA**—Renaissance—Sire
- TORN BETWEEN TWO LOVERS**—Mary MacGregor—Ariola America
- WIND & WUTHERING**—Genesis—Atco
- WINGS OVER AMERICA**—Wings—Capitol
- YEAR OF THE CAT**—Al Stewart—Janus

### WAXIE MAXIE/ WASH., D.C.

- ANIMALS**—Pink Floyd—Col
- ASK RUFUS**—Rufus—ABC
- LOVE IN C MINOR**—Cerrone—Cotillion
- LOW**—David Bowie—RCA
- MAN'S THEORY**—MCA
- MAZE**—Capitol
- PERSON TO PERSON**—Average White Band—Atlantic
- SEE THE LIGHT**—Eddie Russ—Monument
- THERE'S MUSIC IN THE AIR**—Letta Mbulu—A&M
- VIBRATIONS**—Roy Ayers Ubiquity—Polydor

### FOR THE RECORD/ BALTIMORE

- AHH... THE NAME IS BOOTSY, BABY**—Bootsy's Rubber Band—WB
- ANIMALS**—Pink Floyd—Col
- ASK RUFUS**—Rufus—ABC
- CARICATURES**—Donald Byrd—Fantasy
- DONNY GERRARD**—Greedy
- IN FLIGHT**—George Benson—WB
- METHOD TO THE MADNESS**—Undisputed Truth—Whitfield
- SEE THE LIGHT**—Eddie Russ—Monument
- SO SO SATISFIED**—Ashford & Simpson—WB
- THERE'S MUSIC IN THE AIR**—Letta Mbulu—A&M

### FATHER'S & SUN'S/ MIDWEST

- ANIMALS**—Pink Floyd—Col
- BIG WHA-KOO**—ABC
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC
- CHEAP TRICK**—Epic
- IN FLIGHT**—George Benson—WB
- SHOTGUN**—ABC
- SLEEPING GYPSY**—Michael Franks—WB

- SWEET EVIL**—Derringer—Blue Sky
- THE GEESE & THE GHOSTS**—Anthony Phillips—Passport
- VIBRATIONS**—Roy Ayers Ubiquity—Polydor

### NATL. RECORD MART/ MIDWEST

- AHH... THE NAME IS BOOTSY, BABY**—Bootsy's Rubber Band—WB
- AN EVENING WITH DIANA ROSS**—Motown
- ANIMALS**—Pink Floyd—Col
- ASK RUFUS**—Rufus—ABC
- FLIGHT LOG**—Jefferson Airplane—Grunt
- IN FLIGHT**—George Benson—WB
- LIGHT OF SMILES**—Gary Wright—WB
- LOW**—David Bowie—RCA
- THIS IS NIECY**—Deniece Williams—Col
- TORN BETWEEN TWO LOVERS**—Mary MacGregor—Ariola America

### RECORD REVOLUTION/ CLEVELAND

- A STAR IS BORN**—Col (Soundtrack)
- AHH... THE NAME IS BOOTSY, BABY**—Bootsy's Rubber Band—WB
- ANIMALS**—Pink Floyd—Col
- ASK RUFUS**—Rufus—ABC
- IN FLIGHT**—George Benson—WB
- NEXT**—Journey—Col
- PASTELS**—Ron Carter—Milestone
- SO SO SATISFIED**—Ashford & Simpson—WB
- THE OFFICIAL LIVE GENTLE GIANT**—Capitol
- WIND & WUTHERING**—Genesis—Atco

### ONE OCTAVE HIGHER/ CHICAGO

- ASK RUFUS**—Rufus—ABC
- CALIENTE**—Gato Barbieri—A&M
- FESTIVAL**—Santana—Col
- FLIGHT LOG**—Jefferson Airplane—Grunt
- LOW**—David Bowie—RCA
- NIGHT AFTER NIGHT**—Bill Quateman—RCA
- PERSON TO PERSON**—Average White Band—Atlantic
- ROARING SILENCE**—Manfred Mann's Earth Band—WB
- THE RETURN OF THE 50 GUITARS**—Musicor
- WIND & WUTHERING**—Genesis—Atco

### LIEBERMAN/MINNEAPOLIS

- ANIMALS**—Pink Floyd—Col
- ASK RUFUS**—Rufus—ABC
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC
- DOUBLE TIME**—Leon Redbone—WB
- HAPPINESS HEARTACHES**—Brian Auger's Oblivion Express—WB
- IN FLIGHT**—George Benson—WB
- LOW**—David Bowie—RCA
- SEA LEVEL**—Capricorn
- SLEEPING GYPSY**—Michael Franks—WB
- WINTERS BROTHERS**—Atlantic

### PEACHES/ST. LOUIS

- AN EVENING WITH DIANA ROSS**—Motown
- ANIMALS**—Pink Floyd—Col
- DEEP IN MY SOUL**—Smokey Robinson—Tamla
- FUTURE GAMES**—Spirit—Mercury
- HAPPINESS HEARTACHES**—Brian Auger's Oblivion Express—WB
- LOW**—David Bowie—RCA
- MIRACLE ROW**—Janis Ian—Col
- NEXT**—Journey—Col
- STILL CAN'T SAY ENOUGH**—John Lee & Gerry Brown—Blue Note
- THE OFFICIAL LIVE GENTLE GIANT**—Capitol

### POPLAR TUNES/MEMPHIS

- ANIMALS**—Pink Floyd—Col
- ASK RUFUS**—Rufus—ABC
- BLIND FAITH**—RSC
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC

- DISCO DUCK**—Rick Dees—RSO
- DOWNTOWN TONIGHT**—Racing Cars—Chrysalis
- IN FLIGHT**—George Benson—WB
- ON EARTH AS IT IS IN HEAVEN**—Angel—Casablanca
- TORN BETWEEN TWO LOVERS**—Mary MacGregor—Ariola America

### MUSHROOM/ NEW ORLEANS

- AHH... THE NAME IS BOOTSY, BABY**—Bootsy's Rubber Band—WB
- A SECRET PLACE**—Grover Washington Jr.—Kudu
- A STAR IS BORN**—Col (Soundtrack)
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC
- IN FLIGHT**—George Benson—WB
- LEFTOVERTURE**—Kansas—Kirshner
- LIGHT OF SMILES**—Gary Wright—WB
- LOW**—David Bowie—RCA
- METHOD TO THE MADNESS**—Undisputed Truth—Whitfield
- PERSON TO PERSON**—Average White Band—Atlantic

### PEACHES/DALLAS

- AN EVENING WITH DIANA ROSS**—Motown
- ANIMALS**—Pink Floyd—Col
- BLIND FAITH**—RSC
- HAPPINESS HEARTACHES**—Brian Auger's Oblivion Express—WB
- HARD AGAIN**—Muddy Waters—Blue Sky
- MAZE**—Capitol
- MIRACLE ROW**—Janis Ian—Col
- NEXT**—Journey—Col
- STILL CAN'T SAY ENOUGH**—John Lee & Gerry Brown—Blue Note
- WHAT'S WRONG WITH THIS PICTURE**—Andrew Gold—Asylum

### PEACHES/DENVER

- ANIMALS**—Pink Floyd—Col
- BIG WHA-KOO**—ABC
- BLACKJACK CHOIR**—James Talley—Capitol
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC
- FOUNTAINS OF LIGHT**—Starcastle—Epic
- MILTON**—Milton Nascimento—A&M
- SAILIN'**—Kim Carnes—A&M
- STALLION**—Casablanca
- THE GEESE & THE GHOSTS**—Anthony Phillips—Passport
- VIBRATIONS**—Roy Ayers Ubiquity—Polydor

### CIRCLES/ARIZONA

- A MAN & A WOMAN**—Isaac Hayes & Dionne Warwick—ABC
- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- AN EVENING WITH DIANA ROSS**—Motown
- ANIMALS**—Pink Floyd—Col
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC
- FOUNTAINS OF LIGHT**—Starcastle—Epic
- IN FLIGHT**—George Benson—WB
- LIFE IS MUSIC**—Ritchie Family—Marlin
- REACHING FOR THE WORLD**—Harold Melvin & the Blue Notes—ABC
- THE OFFICIAL LIVE GENTLE GIANT**—Capitol

### ODYSSEY/SOUTHWEST & WEST

- A MAN AND A WOMAN**—Isaac Hayes & Dionne Warwick—ABC
- A PLACE IN THE SUN**—Pablo Cruise—A&M
- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- ANIMALS**—Pink Floyd—Col
- ANY WAY YOU LIKE IT**—Thelma Houston—Tamla
- BIGGER THAN BOTH OF US**—Daryl Hall & John Oates—RCA

- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC
- JUST A STONE'S THROW AWAY**—Valerie Carter—Col
- SAMMY HAGAR**—Capitol
- WIND & WUTHERING**—Genesis—Atco

### LICORICE PIZZA/ LOS ANGELES

- A STAR IS BORN**—Col (Soundtrack)
- ANIMALS**—Pink Floyd—Col
- HOTEL CALIFORNIA**—Eagles—Asylum
- IN FLIGHT**—George Benson—WB
- L—Steve Hillage**—Atlantic
- LEFTOVERTURE**—Kansas—Kirshner
- LOW**—David Bowie—RCA
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- ROARING SILENCE**—Manfred Mann's Earth Band—WB
- TOYS IN THE ATTIC**—Aerosmith—Col

### MUSIC PLUS/LOS ANGELES

- ANIMALS**—Pink Floyd—Col
- ANY WAY YOU LIKE IT**—Thelma Houston—Tamla
- BIGGER THAN BOTH OF US**—Daryl Hall & John Oates—RCA
- FOUNTAINS OF LIGHT**—Starcastle—Epic
- MOMENTS WITH YOU**—Moments—Stang
- QUEENS OF NOISE**—Runaways—Mercury
- ROCKY**—UA (Soundtrack)
- ROOTS**—Quincy Jones—A&M (Soundtrack)
- SEA WIND**—CTI
- THIS ONE'S FOR YOU**—Barry Manilow—Arista

### TOWER/LOS ANGELES

- A NEW WORLD RECORD**—Electric Light Orchestra—UA
- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- A STAR IS BORN**—Col (Soundtrack)
- AHH... THE NAME IS BOOTSY, BABY**—Bootsy's Rubber Band—WB
- ANIMALS**—Pink Floyd—Col
- IN FLIGHT**—George Benson—WB
- ROOTS**—Quincy Jones—A&M (Soundtrack)
- SLEEPING GYPSY**—Michael Franks—WB
- THERE'S MUSIC IN THE AIR**—Letta Mbulu—A&M
- WIND & WUTHERING**—Genesis—Atco

### EUCALYPTUS RECORDS/ NORTHWEST

- A PLACE IN THE SUN**—Pablo Cruise—A&M
- AHH... THE NAME IS BOOTSY, BABY**—Bootsy's Rubber Band—WB
- ASK RUFUS**—Rufus—ABC
- LEAVE HOME**—Ramones—Sire
- LONE STAR**—Col
- LUXURY LINER**—Emmylou Harris—WB
- MIRACLE ROW**—Janis Ian—Col
- NEXT**—Journey—Col
- SAMMY HAGAR**—Capitol
- WIND & WUTHERING**—Genesis—Atco

### EVERYBODY'S RECORDS/ NORTHWEST

- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- ANIMALS**—Pink Floyd—Col
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC
- HAPPINESS HEARTACHES**—Brian Auger's Oblivion Express—WB
- IN FLIGHT**—George Benson—WB
- LOW**—David Bowie—RCA
- MUSIC FUH YA**—Taj Mahal—WB
- NEXT**—Journey—Col
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- SLEEPING GYPSY**—Michael Franks—WB



# THE ALBUM CHART

**PRICE CODE**

E - 5.98 H - 9.98  
 G - 7.98 J - 12.98  
 I - 11.98 F - 6.98

TITLE, ARTIST, Label, Number (Distributing Label)	WEEK ON CHART	
<b>1</b> <b>1</b> A STAR IS BORN (ORIGINAL SOUNDTRACK) Columbia JS 34403 (3rd Week)	<b>11</b>	<b>X</b>
<b>2</b> <b>2</b> HOTEL CALIFORNIA EAGLES/Asylum 7E 1084	<b>9</b>	<b>F</b>
<b>3</b> <b>3</b> SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)	<b>19</b>	<b>X</b>
<b>4</b> <b>4</b> BOSTON/Epic PE 34188	<b>22</b>	<b>F</b>
<b>5</b> <b>5</b> FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	<b>39</b>	<b>F</b>
<b>6</b> <b>7</b> GREATEST HITS LINDA RONSTADT/Asylum 7E 1092	<b>10</b>	<b>F</b>
<b>7</b> <b>6</b> WINGS OVER AMERICA/Capitol SWCO 11593	<b>9</b>	<b>X</b>
<b>8</b> <b>8</b> FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	<b>56</b>	<b>G</b>
<b>9</b> <b>10</b> TEJAS ZZ TOP/London PS 680	<b>6</b>	<b>F</b>
<b>10</b> <b>12</b> YEAR OF THE CAT AL STEWART/Janus JXS 7022	<b>18</b>	<b>F</b>
<b>11</b> <b>11</b> BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978	<b>14</b>	<b>F</b>
<b>12</b> <b>9</b> A DAY AT THE RACES QUEEN/Elektra 6E 101	<b>6</b>	<b>G</b>
<b>13</b> <b>13</b> A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938	<b>31</b>	<b>F</b>
<b>14</b> <b>16</b> THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	<b>27</b>	<b>F</b>
<b>15</b> <b>17</b> A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/ United Artists LA679 G	<b>16</b>	<b>F</b>
<b>16</b> <b>19</b> LOST WITHOUT YOUR LOVE BREAD/Elektra 7E 1094	<b>5</b>	<b>F</b>
<b>17</b> <b>20</b> TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	<b>68</b>	<b>F</b>
<b>18</b> <b>15</b> ROCK AND ROLL OVER KISS/Casablanca NBLP 7037	<b>13</b>	<b>F</b>
<b>19</b> <b>22</b> NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol ST 11557	<b>14</b>	<b>F</b>
<b>20</b> <b>18</b> DREAMBOAT ANNIE HEART/Mushroom MRS 5005	<b>41</b>	<b>F</b>
<b>21</b> <b>14</b> THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	<b>51</b>	<b>F</b>
<b>22</b> <b>27</b> LEFTOVERTURE KANSAS/Kirshner PZ 34224 (CBS)	<b>14</b>	<b>F</b>
<b>23</b> <b>24</b> FESTIVAL SANTANA/Columbia PC 34423	<b>5</b>	<b>F</b>
<b>24</b> <b>21</b> CAR WASH (ORIGINAL SOUNDTRACK)/MCA 2 6000	<b>13</b>	<b>G</b>
<b>25</b> <b>23</b> SPIRIT EARTH, WIND & FIRE/Columbia PC 34241	<b>19</b>	<b>F</b>
<b>26</b> <b>29</b> THE LIGHT OF SMILES GARY WRIGHT/Warner Bros. BS 2951	<b>5</b>	<b>F</b>
<b>27</b> <b>40</b> LOW DAVID BOWIE/RCA CPL1 2030	<b>3</b>	<b>G</b>
<b>28</b> <b>37</b> ASK RUFUS RUFUS/ABC AB 975	<b>3</b>	<b>F</b>
<b>29</b> <b>25</b> GREATEST HITS JAMES TAYLOR/Warner Bros. BS 2979	<b>12</b>	<b>F</b>
<b>30</b> <b>38</b> THE ROARING SILENCE MANFRED MANN'S EARTH BAND/ Warner Bros. BS 2965	<b>8</b>	<b>F</b>
<b>31</b> <b>35</b> WIND & WUTHERING GENESIS/Atco SD 36 144	<b>5</b>	<b>F</b>
<b>32</b> <b>26</b> SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	<b>49</b>	<b>F</b>
<b>33</b> <b>34</b> KISS ALIVE KISS/Casablanca NBLP 7020	<b>72</b>	<b>F</b>
<b>34</b> <b>30</b> CHICAGO X/Columbia PC 34200	<b>34</b>	<b>F</b>
<b>35</b> <b>28</b> THE PRETENDER JACKSON BROWNE/Asylum 7E 1079	<b>13</b>	<b>F</b>
<b>36</b> <b>32</b> DESTROYER KISS/Casablanca NBLP 7025	<b>33</b>	<b>F</b>
<b>37</b> <b>31</b> FLEETWOOD MAC/Reprise MS 2225 (WB)	<b>82</b>	<b>F</b>
<b>38</b> <b>39</b> AFTER THE LOVIN' ENGELBERT HUMPERDINCK/ Epic PE 34381	<b>10</b>	<b>F</b>
<b>39</b> <b>33</b> GOOD HIGH BRICK/Bang 408	<b>13</b>	<b>F</b>
<b>40</b> <b>44</b> A SECRET PLACE GROVER WASHINGTON, JR./Kudu KU 32S1 (Motown)	<b>6</b>	<b>F</b>
<b>41</b> <b>36</b> THIRTY THREE & 1/3 GEORGE HARRISON/Dark Horse DH 3005 (WB)	<b>11</b>	<b>F</b>
<b>42</b> <b>42</b> CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003 (Polydor)	<b>22</b>	<b>F</b>
<b>43</b> <b>41</b> LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	<b>98</b>	<b>F</b>
<b>44</b> <b>49</b> LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	<b>4</b>	<b>F</b>
<b>45</b> <b>43</b> ROCKS AEROSMITH/Columbia PC 34165	<b>39</b>	<b>F</b>
<b>46</b> <b>71</b> IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983	<b>2</b>	<b>G</b>



WEEK ON CHART

**CHARTMAKER OF THE WEEK**

**47** — ANIMALS  
 PINK FLOYD  
 Columbia JC 34474



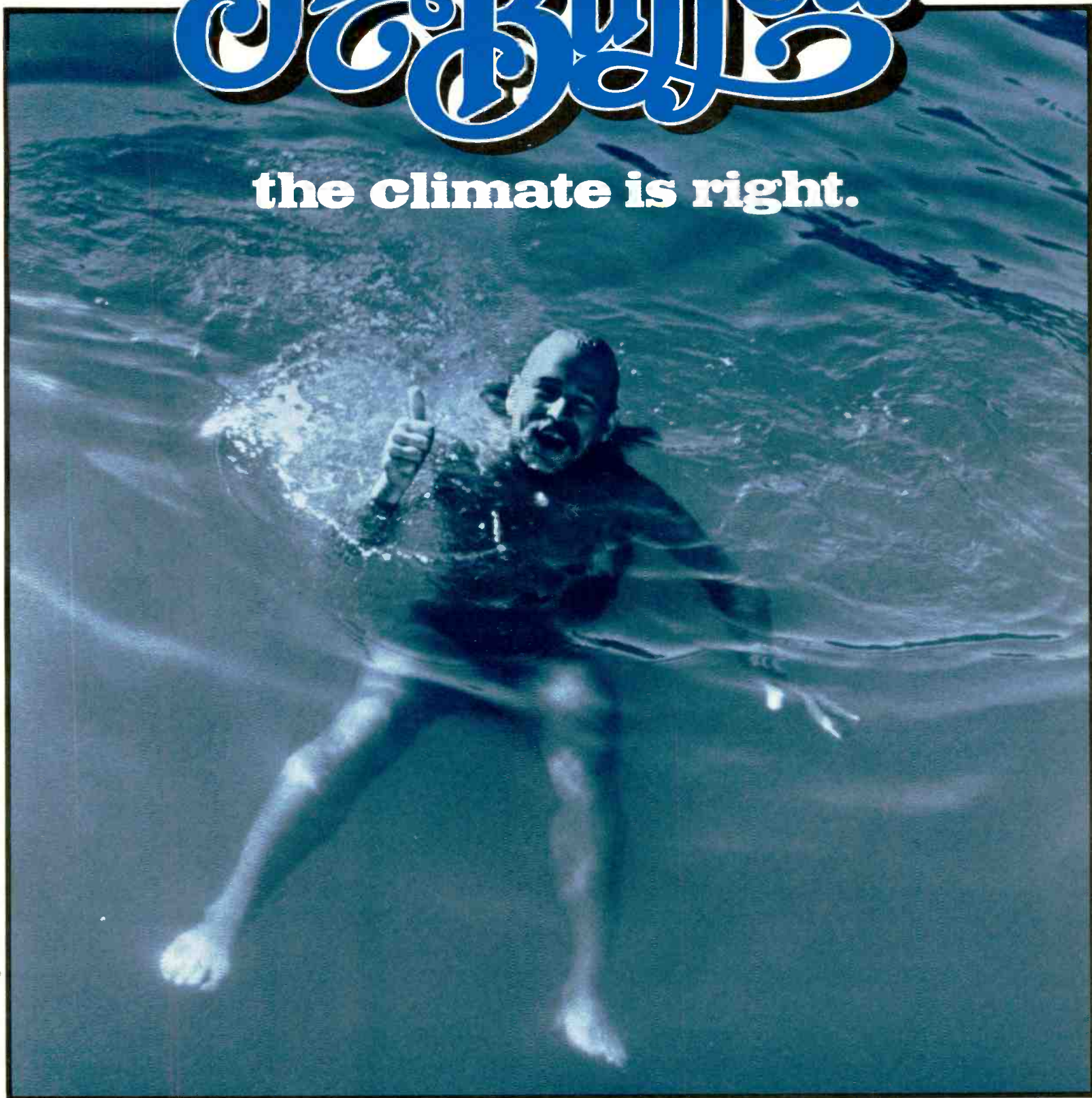
WEEK ON CHART

**48** **47** ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA  
 2 6001 **21** **G**

<b>49</b> <b>57</b> PERSON TO PERSON AVERAGE WHITE BAND/Atlantic SD2 1002	<b>5</b>	<b>H</b>
<b>50</b> <b>51</b> SILK DEGREES BOZ SCAGGS/Columbia PC 33920	<b>49</b>	<b>F</b>
<b>51</b> <b>50</b> DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 2223	<b>14</b>	<b>F</b>
<b>52</b> <b>45</b> LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523	<b>13</b>	<b>F</b>
<b>53</b> <b>46</b> HEJIRA JONI MITCHELL/Asylum 7E 1087	<b>11</b>	<b>F</b>
<b>54</b> <b>63</b> DOUBLE TIME LEON REDBONE/Warner Bros. BS 2971	<b>4</b>	<b>F</b>
<b>55</b> <b>68</b> TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America SMAS 50015 (Capitol)	<b>3</b>	<b>F</b>
<b>56</b> <b>62</b> MIRACLE ROW JANIS IAN/Columbia PC 34440	<b>4</b>	<b>F</b>
<b>57</b> <b>61</b> A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080	<b>6</b>	<b>F</b>
<b>58</b> <b>54</b> THE SONG REMAINS THE SAME (ORIGINAL SOUNDTRACK) LED ZEPPELIN/Swan Song SS 2 201 (Atlantic)	<b>16</b>	<b>I</b>
<b>59</b> <b>53</b> SPIRIT JOHN DENVER/RCA APL1 1694	<b>25</b>	<b>F</b>
<b>60</b> <b>52</b> FREE-FOR-ALL TED NUGENT/Epic PE 34121	<b>22</b>	<b>F</b>
<b>61</b> <b>55</b> I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952	<b>16</b>	<b>F</b>
<b>62</b> <b>48</b> BLUE MOVES ELTON JOHN/MCA/Rocket 2 11004	<b>15</b>	<b>J</b>
<b>63</b> <b>58</b> SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 7246 (WB)	<b>35</b>	<b>F</b>
<b>64</b> <b>74</b> ARRIVAL ABBA/Atlantic SD 18207	<b>3</b>	<b>F</b>
<b>65</b> <b>66</b> UNFINISHED BUSINESS BLACKBYRDS/Fantasy F 9518	<b>11</b>	<b>F</b>
<b>66</b> <b>60</b> BRASS CONSTRUCTION II/United Artists LA677 G	<b>13</b>	<b>F</b>
<b>67</b> <b>93</b> AHH... MY NAME IS BOOTSY, BABY! BOOTSY'S RUBBER BAND/Warner Bros. BS 2972	<b>2</b>	<b>F</b>
<b>68</b> <b>69</b> WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	<b>7</b>	<b>F</b>
<b>69</b> <b>65</b> FOUR SEASONS OF LOVE DONNA SUMMER/Casablanca NBLP 7038	<b>17</b>	<b>F</b>
<b>70</b> <b>79</b> FLIGHT LOG (1966-1976) JEFFERSON AIRPLANE/Grunt CYL2 1255 (RCA)	<b>3</b>	<b>X</b>
<b>71</b> <b>76</b> NIGHTS ARE FOREVER ENGLAND DAN & JOHN RCA COLEY/Big Tree BT 89517 (Atlantic)	<b>25</b>	<b>F</b>
<b>72</b> <b>80</b> ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 345S1 (Motown)	<b>4</b>	<b>F</b>
<b>73</b> <b>78</b> VIBRATIONS ROY AYERS UBIQUITY/Polydor PD 1 6091	<b>5</b>	<b>F</b>
<b>74</b> <b>112</b> CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	<b>1</b>	<b>F</b>
<b>75</b> <b>67</b> MY SPANISH HEART CHICK COREA/Polydor PD 2 9003	<b>6</b>	<b>H</b>
<b>76</b> <b>59</b> SATURDAY NIGHT LIVE/Arista 4107	<b>8</b>	<b>F</b>
<b>77</b> <b>99</b> AN EVENING WITH DIANA ROSS/Motown M7 877 R2	<b>2</b>	<b>G</b>
<b>78</b> <b>64</b> ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	<b>29</b>	<b>F</b>
<b>79</b> <b>72</b> CHICAGO'S GREATEST HITS/Columbia PC 33900	<b>65</b>	<b>F</b>
<b>80</b> <b>92</b> FOUNTAINS OF LIGHT STARCASTLE/Epic PE 34375	<b>2</b>	<b>F</b>
<b>81</b> <b>70</b> DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"/ RCA APL1 1504	<b>26</b>	<b>F</b>
<b>82</b> <b>73</b> NIGHT SHIFT FOGHAT/Bearsville BR 6962 (WB)	<b>14</b>	<b>F</b>
<b>83</b> <b>75</b> RENAISSANCE LONNIE LISTON SMITH/RCA APL1 1822	<b>9</b>	<b>F</b>
<b>84</b> <b>88</b> THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34242	<b>6</b>	<b>F</b>
<b>85</b> <b>90</b> GREATEST HITS ABBA/Atlantic SD 18189	<b>20</b>	<b>F</b>
<b>86</b> <b>95</b> METHOD TO THE MADNESS UNDISPUTED TRUTH/ Whitfield WH 2967 (WB)	<b>2</b>	<b>F</b>
<b>87</b> <b>56</b> NADIA'S THEME VARIOUS ARTISTS/A&M SP 3412	<b>12</b>	<b>F</b>
<b>88</b> <b>98</b> REACHING FOR THE WORLD HAROLD MELVIN AND THE BLUE NOTES/ABC AB 969	<b>2</b>	<b>F</b>
<b>89</b> <b>77</b> BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/ RCA APL1 1467	<b>25</b>	<b>F</b>
<b>90</b> <b>81</b> BURTON CUMMINGS/Portrait PR 34261	<b>13</b>	<b>F</b>
<b>91</b> <b>82</b> BEACH BOYS '69/Capitol ST 11584	<b>6</b>	<b>F</b>
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His new album has already been chosen a Gavin Album of the Week, and in support of its release Jimmy will soon accompany the Eagles on a major Spring concert tour. With all the momentum he's built, the time has finally come for Reefer madness.

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## RW Classical Awards (Continued from page 49)

way for *Esclarmonde's* victory. Other operas nominated were Charpentier's *Louise*, led by George Pretre on Columbia; Mozart's *Impresario* and *Lo Sposa Deluso*, led by Colin Davis, on Philips; Rossini's *Elisabetta, Regina d'Inghilterra*, led by Gianfranco Masini, on Philips; and Schoenberg's *Moses and Aaron*, led by Boulez, on Columbia.

Voices always seem to bring out the most heated arguments and again on the Best Song Recital there was much disagreement. The winner was the DG disc with Peter Schreier singing Mendelssohn songs. Runner up with three votes was the first volume of Rachmaninoff Songs by Elisabeth Soederstroem with Vladimir Ashkenazy at the piano. The other record nominated was Jan de Gaetani's singing of Ives songs on Nonesuch. The category was interesting in that at least six other discs were mentioned, but in the

final vote, all the choices went to one of the three listed.

There was a suggestion by this writer that there be a new category of Best Concert Vocal with Orchestra. Though the panel in general agreed, when the time came for choosing examples there were almost no representatives in this field, and there was no such category selected. If in 1977 the companies turn out more in this area, the category may well appear next year. When the subject turned to Best Opera Recital, the opinion was expressed in the choice of the dual winners: Frederica von Stade's record of French Opera arias on Columbia and Carlo Bergonzi's mammoth display of tenor talent in singing 31 arias from Verdi operas on Philips split the panel four and four.

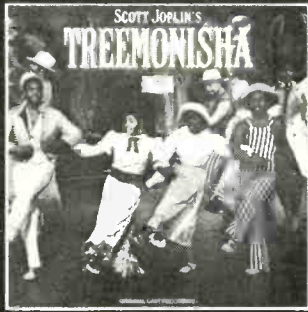
The Best Choral Recording also resulted in a tie: Carlo Maria Giulini's recording of Beethoven's *Missa Solemnis* on Angel won

three votes as did Jean Fournet's version of Faure's Requiem on Philips. Whereas the Giulini work was voted on as a totality, several panel members commented that the reason for the choice of the Faure was because of Miss Ameling's outstanding account of the important soprano role. The Connoisseur Society in the last year has contributed valuably to the recorded library by bringing out the first recording of Elgar's *The Kingdom* and *The Apostles*, both led by Sir Adrian Boult. The pressing of *The Kingdom* was nominated and received one vote. In this category as in several others the number of votes cast does not correspond to the number of panel members, because there were often abstentions.

The field of the concerto was hotly contested. Dale Harris commented that this year this field also seemed of a generally higher class than many of the others.

Though there had to be a winner, we were choosing among the best recordings of the year. The winner with three votes was Vladimir Ashkenazy's brilliant performance of Rachmaninoff's Piano Concerto No. 3 with Eugene Ormandy leading the Philadelphia Orchestra on RCA. This performance first took place in Philadelphia, then at Fisher Hall in New York and then was taped. The record faithfully captures the fireworks, the passion and musicality of the pianist and his master accompanist. Five other performances received one vote each: the Brahms Violin Concerto with Gidon Kremer (who made his N.Y. debut at Fisher Hall the day after the critic's meeting in a successful sonata recital) and Herbert von Karajan leading the Berlin Philharmonic; Handel's 16 Organ Concertos played by Daniel Chorzempa on Philips; Murray Perahia (Continued on page 59)

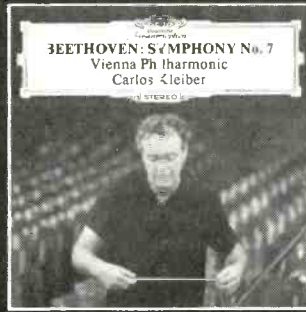
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# More and More Voice from Columbia

■ Columbia's campaign for 1976 was to create an opera and voice category. They had always had some singers under contract and several operas conducted by Leonard Bernstein and others, but prior to the current Masterworks administration of Marvin Saines the company was not much into the opera or Lieder business. As is more than evident now, such a weakness is forever a thing of the past. Recorded in this issue, **RW's** Critics' Panel voted Frederica von Stade's recital of French Opera Arias as one of the best opera recordings of the year, and several other Columbia vocal releases were discussed favorably. This year already the company has issued the first recording of Meyerbeer's *Le Prophete*, an interesting and well achieved recording of a work that has since received its premiere at the Metropolitan Opera. The recording is more interesting in some ways since the premiere than before, because now one can see how the concepts of the singers have evolved: first in the studio, then in the opera house rehearsal and finally as recently as the fourth performance which was broadcast. Columbia has also started the commendable policy, not followed nearly enough by other companies, of taping and releasing live performances of concert operas presented in New York and presumably elsewhere if the situation so arose. Sometimes the results are not perfect, but the idea of catching live sound on disc is one that should be encouraged at all cost. As was mentioned in this magazine a few weeks ago, all of the Bayreuth Performances are not equally good, but the fact that DG and Philips have recorded so much live at the Wagner Festival has given us one of the great *Tristan and Isolde's* performed since the war on records.

In January of 1976 one of the most exciting performances in recent seasons took place at the Metropolitan, when Renata Scotto took on the three heroines of Puccini's *Trittico*. To this listener, her Giorgetta in *Il Tabarro* was good and the cameo role of Lauretta in *Gianni Schicchi* was with her finally sung by the right kind of soprano, but the great moment was *Suor Angelica*. There the uniquely veristic quality of Miss Scotto's lyric soprano took over and her sound, combined with her sense of phrasing and Italianate style made her Angelica something never to forget. Fortunately Columbia has recorded this opera and has cast Marilyn Horne as the

Principessa, Angelica's nemesis. Loren Maazel conducts the opera.

Though the recording time is at the moment still tentative, Maazel will lead another segment of the *Trittico* this May, and though Columbia will not give details, one assumes that they hope that Miss Scotto will be the Giorgetta. One opera that is definite for the Italian soprano is the live performance of Puccini's second work, *Edgar*, which she will sing with the Opera Orchestra of New York, conducted by Eve Queler, at Carnegie Hall in April. This will follow the two recordings made last year by Columbia, both of which are selling well—*Le Cid* and the still new *Gemma di Vergy*. On the subject of Puccini a recording that is coming soon will be highlights of *Tosca*, not to introduce a new soprano but the sound of the Soviet tenor Vladimir Atlantov as

Cavaradossi. Atlantov along with Elena Obraztsova was the hit of the Bolshoi Opera's visit to New York in the summer of 1975, and he comes to the Met as Cavaradossi in mid-March. No doubt Columbia will issue this disc of highlights (the *Tosca* is not indicated) in conjunction with the debut.

Following their *Louise* recording of last year, Placido Domingo and Ileana Cotrubas journey from Paris to Italy for a new pressing of Donizetti's *L'Elisir d'Amore* conducted by John Pritchard with Geraint Evans as Dr. Dulcamara. Domingo should give a new approach to Nemorino; it is probably the first time in the still-young history of recording of complete operas that a tenor currently singing *Otello* and recorded as Walther in *Die Meistersinger* has ever sung the gentle hero of Donizetti's comedy. And

the hit of 1976, Frederica von Stade, will turn away from France, recording an Italian opera disc this summer, with Mario Bernardi conducting the Ottawa Chamber Arts Orchestra. With any luck that record should be ready for Christmas.

French and German vocal buffs will have their share of pleasures at Columbia as well. Montserrat Caballe, who has a well-known pressing of *Salome* for RCA, will record the final scene under Leonard Bernstein's baton this May. That recording is special for two reasons: Bernstein has never recorded any vocal music from *Salome* before, and Miss Caballe's voice has changed—grown richer and gained more power—since the earlier recording. Firmly in the Gallic pavilion can be found Regine Crespin, whose wit and vocal wisdom will find her as the

(Continued on page 58)

## An Opera Harvest at RCA

■ One look at the projected schedule for 1977 at RCA leaves one gasping. Certainly on the opera front it is probably the most far reaching and extensive schedule suggested by any company in recent years. Two have already appeared: the first recording of Weber's *Die Drei Pintos*, revised and completed by Gustav Mahler, and the performance of *La Forza del Destino* with Leontyne Price, Placido Domingo and Sherrill Milnes, conducted by James Levine. But look what is coming!

In alphabetical order, there is a lead off in Samuel Barber's *Vanessa*, a score that many of us treasure. This reissue has the cast of the 1958 world premiere at the Metropolitan — Eleanor Steber, Rosalind Elias, Nicolai Gedda and Regina Resnik, Dimitri Mitropoulos conducting. *Vanessa*, a bitter-sweet tale by Giancarlo Menotti of the far north has never quite made it in world opera circles; it is hard to believe now that a company could not succeed with just the right casting, because Barber's music is tuneful, expressive and very much in the style of the current romantic revival. Recollections of this recording are pleasant; it will be valuable to hear again.

One of the best sellers of the year will certainly be the original cast recording of *Porgy and Bess* — original, that is, from the Sherwin M. Goldman/Houston Grand Opera production that electrified Broadway last fall. Heading the cast will be Clamma Dale as Bess,

and the most interesting thing on the album will be to see if Miss Dale can transmit the red-hot excitement that she generated in the theater. Her best *Porgy*, Donny Ray Albert, is with her, as is the best *Serena*, Wilma Shake-snider. John DeMain conducts; he led the production live with a combination of Broadway and grand opera that was exactly right.

*Andrea Chenier*, one of the great verismo operas, always seems to be just out of the standard repertory. One reason may be that for all the good music — and Giordano has a world of melodic excitement herein — one has to find exceptional singers to make it work. And they have to be part of the Italian tradition. On this recording Renata Scotto, a great exponent of verismo today, will sing a role she has not at this writing performed in the United States, Maddalena. Domingo, who has sung many wonderful Cheniers, has the title role, and Milnes will contribute his stirring Gerard. Levine conducts; to date he has not led this opera in New York but his experience with it goes back to student days in Cleveland. If *Chenier* receives the loving care and brio that it deserves, it should be one of the big sellers of the year.

Gounod's *Faust* has had a good many performances this season in New York—two with Paris Opera and nine or ten with the Met, and the audiences still flock to hear it. For this reason it is surprising that are so few complete *Fausts* in the

catalogue. On the new disc, conducted by Alain Lombard, one finds Montserrat Caballe as Marguerite. Miss Caballe only sang one Metropolitan Marguerite, but it was the night of her house debut, in December, 1965, and so for that reason, among others, it will be interesting to hear her interpretation. Giacomo Aragall will sing the title role, and Paul Plishka performs Mephistopheles, a role which he undertook on the stage this season at the Metropolitan. It looks as though it will be the type of international *Faust* which has often lured audiences and buyers in the United States since the opera's birth.

One of the possible treasures of the RCA year will be the first stereo recording of Montemezzi's *L'Amore dei tre Re*, an opera popular at the Met from the '20s to the '50s and given few hearings anywhere since. Anna Moffo will head the cast as Fiora with her three kings, all of whom fight and die for her, played by Domingo, Pablo Elvira and Cesare Siepi; Nello Santi will conduct. The verismo opera is rich in drama and melody and was one of Dorothy Kirsten's great New York successes. It could stage a comeback soon—if the recording is good and if there really is a verismo revival.

Early opera is served in a recording of Monteverdi's *Orfeo* with Michale Corboz conducting, and French opera bouffe will be heard in Offenbach's *La Perichole*.

(Continued on page 60)

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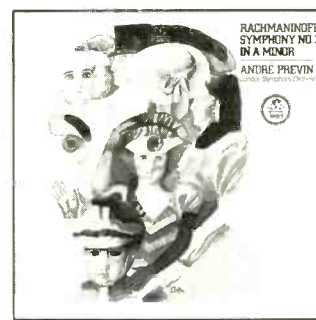
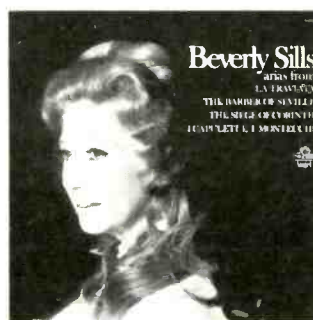
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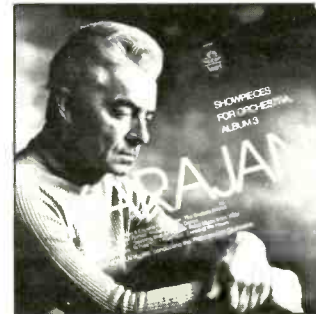


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# London: New Paths with Familiar Performers

■ The policies of London Records, he U.S. division of Decca, have meant that certain four-star performers — Joan Sutherland, Luciano Pavarotti, Vladimir Ashkenazy, Alicia de Larrocha, Zubin Mehta and Georg Solti, to name those that immediately come to mind — are firmly identified in the public's mind with their company. Terry McEwen, the London vice president who is chief of Decca's U.S. operations in the classical line, has put great stock in building this close connection between the performers who are loyal to London. In sales it has paid off in that these are popular people, and their fame and success are very much associated in the mysterious mind of the record buyer as a part of the London image.

London has always had a large and inventive opera repertory, and 1977 proves no exception. On the list of titles scheduled for appearance, the most fascinating and surprising is Franco Leoni's *L'Oracolo*. Conducted by Richard Bonyngue, it will star Tito Gobbi and Miss Sutherland and will include in its cast Ryland Davis, Clifford Grant, and Huguette Tourangeau. *L'Oracolo* is a real rarity owing its existence to its first interpreter, Antonio Scotti. The great baritone, who sang for

33 years at the Metropolitan Opera, was the inspiration for this opera, and it was the one that served for his farewell in 1933.

*L'Oracolo* came to the Met as the one novelty of the 1914-15 season not conducted by Arturo Toscanini; that night it starred Scotti and he achieved over 40 performances of the one-act work before he retired. The Metropolitan has never given the work since. At its premiere the music was said to possess "fluidity without force" and the orchestra was described as transparent. Others called it watered-down Puccini, but still others commented on how well the spooky atmosphere of a Chinese opium den in San Francisco was caught by music, scenery and Scotti's clever acting. Scotti's role, in which he rolled oranges — no synopsis of the opera has been found to explain why—was called Chim-Fen. The leading soprano role of Ah-Yoe was sung by Lucrezia Bori and the bass Adamo Didur sang Win-Shee. Jumping ahead in the Met Annals to the retirement performance in 1933, Queena Mario had taken over the Bori role, and Tancredi Pasero, the Didur role. It will quite an experience to hear this verismo work of California's most

famous Chinatown, a wonderful opportunity for Gobbi and one of Miss Sutherland's few moves into verismo.

Not nearly so unusual a work is a natural for a British record company: Purcell's *Dido and Aeneas*, one of the most beautiful and important of the early operas. And the only casting news available is the most important news, save the conductor: Janet Baker will sing Dido. To hear Miss Baker at this stage of her career sing the whole role will be an experience, and this listener, for one, can hardly wait to hear "When I am laid in earth" sung by the great mezzo-soprano.

Sir Georg Solti has at least two operas scheduled this year: *Oedipus Rex* and *Der Fliegende Hollaender*. The first is not immediately associated with him, but certainly Stravinsky is; Solti's *Rite of Spring* was an enormous success in 1975. His new recording of *Oedipus* has an interesting, largely-British cast, including Peter Pears, Donald McIntyre, Benjamin Luxon and Davis with American Janis Martin as Jocasta. The combination of Solti's theatricality and energy with Stravinsky's asceticism should make a potent brew.

The *Hollaender* will be a big

retail item everywhere — the last new recording of Wagner's sea opera was some years ago now — but particularly in Chicago and New York, where the performance was given, with the same cast, it should sell very well. Norman Bailey, the bass-baritone who is associated with Wotan and Hans Sachs in England, has recently made a great success both in Germany and in New York with his Sachs. (This week he is scheduled for his first Wotan in *Die Walkure* at the Metropolitan.) He was favorably received for this Dutchman when he sang it at Carnegie Hall as was Miss Martin, the Senta, and Rene Kollo, the Erik. Kollo as Lohengrin this year in New York gave the most moving performances of the Wagner hero in many years. This should carry over to the recording, which hopefully was made when he was singing as he did in New York. And as Daland, the Finnish giant, Martti Talvela, will sing. He was a dominant part of the Carnegie performance, and he should be the best Daland on disc. As for Solti, his experience with Wagner and his many great performances of almost all the master's operas should make sales a foregone conclusion. With this *Hollaender*, incidentally, Solti

(Continued on page 60)

## Familiar Angels in New Repertory

■ Firmly placed under the spell of Dame Janet Baker's annual New York recital, I must happily report that there will be even more of her art now appearing this year on Angel. First will come a disc of Bach arias with Neville Martin conducting the St. Martins-in-the Fields Orchestra. Miss Baker has been heard on Philips with some marvelous Haydn and Handel arias, a Gluck disc and several others. Now her amazingly expressive lyric mezzo-soprano will move back to Bach. Coming a little later in the year is an even more unusual record: she will sing the *Wesendonck Lieder*, four songs of Strauss and Brahms' *Alto Rhapsody*. The most interesting factor on that disc is the variety of voice suggested: the Brahms is for a really low voice, really a contralto, and the *Wesendonck* is usually the province of sopranos. The truth is that Wagner's music in the songs is much lower than, say, Isolde's and except for Kirsten Flagstad, many great Isolde's have found the songs too low. It should be fascinating to hear Miss Baker's own brand of intensity in this music and the record should show how

flexible is any possible definition into type of her voice. Angel's other major vocal star, Beverly Sills, will be heard from in two recital records, not sufficiently defined yet to announce. She will be heard as well in a recording of the opera that she will sing this spring at the N.Y. City Opera, Charpentier's *Louise*. It is typical of the record business that the market would go along for years with no new recording of this French-Wagnerian-verismo opera, and that within a few months two would appear. This *Louise* will have Miss Sills in love with Nicolai Gedda's Julien, all overseen by Julius Rudel, who will conduct Miss Sills in the role at the City Opera. The crucial roles of the Father and Mother will be sung by Jose Van Dam and Mignon Dunn. It is heartening to have seen how well the Columbia recording of *Louise* sold. The opera is a wonderful one, and it has always seemed more than a pity to have it drop from repertory in the United States. Full of color, good tunes and wonderful chances for four fine acting-singers, it should be at least available for an occasional revival. Hopefully, Miss

Sills' City Opera interpretation will put the opera at least on the silver if not gold standard.

Those who enjoyed the Brahms *Requiem* when Herbert von Karajan brought the piece to Carnegie Hall last November will now get to hear it on disc along with the *Tragic Overture* and *Variations on a Theme* by Haydn. Angel has not released the soloists, but the orchestra, of course, is the Berlin Philharmonic. In the conductor areas there will be several recordings from Carlo Maria Giulini. The Italian maestro will be heard in a recording of Bruckner's *Ninth*, and, with Itzhak Perlman as soloist, the Brahms and Beethoven Violin Concerto. The Dvorak Cello Concerto finds Rostropovich as his soloist. In the Brahms, Giulini conducts the Chicago Symphony, while in the Beethoven and the Dvorak the orchestra is that of the London Philharmonic. Perlman will also be heard in Bruch's *Violin Concerto* and *Scottish Fantasy* led by Jesus Lopez Cabuz and in the rarely performed Goldmark *Violin Concerto* and in Sarasate's "Zigeunerwieser," this time accompanied by Andre Previn and the Pittsburgh Symphony. That

connection of Previn to the Pittsburgh is important; now he is their music director, and the orchestra will probably be heard often on Angel in the future. For now the conductor will be heard with them only in the Second Symphony of Sibelius.

Rostropovich will also have a second Angel disc: the Cello Concerto of Schumann and Schelomo of Bloch. This time the great cellist will be accompanied by Leonard Bernstein, not a name one expects to read anywhere but on Columbia. But such is not the case for 1977. Bernstein will be heard on at least three other discs: a recording of Berlioz' *Symphonie Fantastique* with the Orchestre Nationale and with the same orchestra as the same composer's *Harold in Italy*. Bernstein will also lead Milhaud's *Creation du Monde*, also with the Orchestre Nationale.

David Munrow, whose life was tragically snuffed out in 1976, has at least one more disc called *Suites for Fifes* by Ralph Vaughan-Williams. The keyboard area finds Igor Kipnis, that exceptional harpsichordist, represented in Bach's

(Continued on page 60)



# The Pick of Nonesuch

Tracey Sterne, the chief producer and director of Nonesuch Records, has always followed a policy of presenting only a few records exactly the way she wants them. Or rather the way she and the composer (if a contemporary) or the performers want them. There is the sense of individuality and personality in Nonesuch impossible in any of the larger record companies. Yet because of the consistent importance of the product issued by the label, Nonesuch has always qualified as a label equal in significance with any of the classical companies. One record company vice president recently summed up what Nonesuch has done by saying, "Almost every important, unusual trend that has started in U.S. records in the last decade has started in the original mind of Tracey Sterne. Many of us, even if we weren't interested, have been forced to follow. In some respects we dread to see what the lady will turn up, because for every blind alley there is always one that the public follows."

For 1977, the first release as usual covers the waterfront. For the retailer, the most immediately appealing item involves the spec-

tafular and saleable talents of William Bolcom. It is often ignored that Bolcom's interest in rags when he was in his early twenties actually launched the whole revival of Scott Joplin's music. As a pianist he was rarely recorded in the rags, but he has been caught in many popular favorites of later eras, such as Gershwin's solo piano music. Recently he was the accompanist on a series of explorations by Nonesuch into the field of nineteenth-century popular music that has lasted. Many claim that lighter music from 75 years ago is not classical; in this they are, in the opinion of this listener, ridiculously narrow. No one charges that light music of Italy and Germany from this period should not now be treated with reverence or at least respect. So should we look at songs in English, and Nonesuch invariably has.

Following the success last year of "Vaudeville: Songs of the Great Ladies," Bolcom has turned to "An Evening with Henry Russell." The songs involved include "Woodman Spare that Tree," "The Old Arm Chair," "A Life on the Ocean Wave" and others. The English composer, who was also

a singer, was born in 1812 and died in 1900. After studying in Naples, he traveled extensively in North America and returned to England before the middle of the century. According to Groves Dictionary, he had some 800 songs to his credit, many of which were immensely popular. On this disc, Clifford Jackson, a baritone, sings. It might well be one of the big sellers of the year.

In the romantic repertory the company plans a recording of Schubert's Mass No. 5 in A flat major with the St. Paul Chamber Orchestra. Soloists will include Jan De Gaetani, mezzo, and Paul Sperry, tenor. Dennis Russell Davies will conduct. Not currently available on records, this mass boasts a particularly expressive Incarnatus, with much complicated harmonic texture, and a moving Crucifixus. The St. Paul group has made successful appearances in the N. Y. area recently.

Still in the religious line, Nonesuch turns back to Johannes Ockeghem for several Masses, motets and chansons. The Flemish composer lived from 1430 to 1495 and was extremely important in France as composer and teacher. Again, according to Groves,

there have been claims that he was the founder of all national schools of music, because his students went to all of Europe and were themselves most important in their countries. As unlikely as this sounds, it will be good to hear a selection of this composer's work.

One of the most important performers associated with Nonesuch over the last few years has been the American pianist Gilbert Kalish. For 1977, Kalish records Charles Ives' Piano Sonata No. 2, the "Concord." Considering his general work in the Ives area, both individually and as frequent accompanist for Miss De Gaetani, the recording should be of great interest. Miss De Gaetani should be heard from on Nonesuch, incidentally, later in the year with a record entitled "Songs of Remembrance" by Richard Wernick. Philip West, who plays oboe, shawm and English horn, will accompany the mezzo-soprano. The vocal area will also be explored in a disc of arias and duets by Henry Purcell, featuring Jeffrey Doole, (countertenor), Howard Crook, (tenor), all accompanied by recorders, viols, viola da gamba  
(Continued on page 58)

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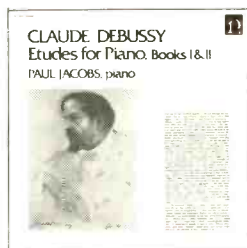
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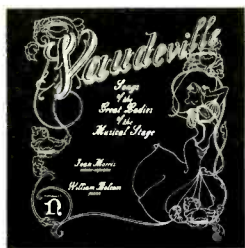


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## Deutsche Grammophon—Veiled for '77

■ The Germans must have something big up their sleeve. Or at least the American offices of Deutsche Grammophon have maintained an uncharacteristic reticence as to what records are appearing in 1977. For a company that always produces several operas, big choral works and major unusual orchestral works, nothing really formidable is revealed. Since for some years they have produced some of the most interesting work of Herbert von Karajan and since that maestro does not like to talk a lot about what is coming, some good surprises may come from his corner this year. For now the only Karajan release discussed is his recording of the Bruckner Fourth with the Berlin Philharmonic. The maestro has let several years elapse since he has recorded this particular symphony. It is hard to believe, however, that this will be Karajan's total output or that he will stop his Mahler cycle with only one symphony. Surely he will explore further the psyche of the great Czech-Austrian composer.

The record which Jim Frey, the chief of DG in the U.S., seems most excited about is a Chopin piano recital by Krystian Zimerman, a 20-year-old who won the Chopin piano competition in Warsaw in October 1975. There were 118 competitors from 30 countries, and this young Pole proved the best. Zimerman's study of the piano began when he was five and he has continued his work with Professor Andrzej Jasinski at the Katowice Academy of Music. His first disc for DG, all Chopin, includes the Andante Spianato and Grande Polonaise, several Mazurkas, preludes and the F Major Etude (Opus 10, No. 8). In several reviews of the pianist, he is described as using almost no pedal in his Chopin, a feat which should make all those who either like the piano or know Chopin want to hear this wonder-kind Pole.

A very unusual Rimsky-Korsakov opera will appear this year, *May Night*. The third work in the composer's output, it follows the opera ballet *Mlada* and directly precedes *The Snow Maiden*. Based on a story of Gogol, the opera found Rimsky for the first time enjoying the flights of fancy that would lead to the *Invisible City of Kitezh* and *Coq d'Or*. The opera was given its premiere in 1880, at the Maryinsky in St. Petersburg, and does not seem ever to have had a performance in the United States. The DG recording will be conducted by Fedoseyev and boasts Soviet performers and the chorus and symphony of the Moscow Radio.

Also in the opera line comes a

recording of a rare and charming work: Nicolai's *Merry Wives of Windsor*. This is the German version of the Falstaff story which received its premiere in Berlin on March 9, 1849. Coming to New York as early as 1864, it appeared first at the Metropolitan Opera in March, 1900 with Marcella Sembrich, Ernestine Schumann-Heink and Antonio Pini-Corsi in leading roles. Though commentators threw off on the quality of the work as a light German opera in the style of Lortzing, it has at least one fine tenor aria for the Fenton—"Horche die Lercher"—and a film of the work made quite a success recently when shown in New York. The music is tuneful, easy, and very light. DG's recording has Edith Mathis and Peter Schreier, with Miss Mathis' husband, Bernhard Klee, conducting.

Besides a continuation of Karl Richter's cycle of Bach cantatas, and a performance of Morales' *Magnificat* by the Pro Cantione Antigua, the vocal area will also be served by a disc of Russian Lieder, with Galina Vishnevskaya and her husband, Mstislav Rostropovich, at the piano.

In the chamber area, DG will have some harpsichord pieces of Francois Couperin played by Alan Curtis, while Anton Vasary will play the first and second Rachmaninoff concertos with Ahronovitch conducting the London Symphony Orchestra. This is part of a cycle of Rachmaninoff concertos played by Vasary. The La Salle Quartet is presently in the midst of recording all the Beethoven quartets, and this year they will turn out Opus 132.

No area is any more popular than the guitar, and DG has two guitar records scheduled. One is a disc with pieces by Castelnuovo-Tedesco and Heitor Villa-Lobos with Narcisso Yepes on guitar. Also, Villa-Lobos' piano dimension will be represented by a disc of many of his shorter pieces played by Roberto Szidon.

There will also be more reissues of Wilhelm Furtwaengler conducting and a record of Transcriptions of Bach for Orchestra with Arthur Fiedler leading the Boston Pops. Certainly one of the most unusual records of the year is a whole series of pieces by Leopold Mozart, Wolfgang's father—"Peasant Wedding," "Musical Sleighride," and *Sinfonia Burlesca* played by the Ensemble Eduard Melkus. Only "Sleighride" is now available on records. And finally Daniel Barenboim, who is a regular on both DG and Angel, will be heard on Deutsche Grammophon with a recording of two Haydn Symphonies, Nos. 44 and 49. Barenboim will be conducting the English Chamber Orchestra.

# Philips: The Sound of Holland

■ From the label's infancy, Philips Records has meant the best in recorded sound, and in 1976 there was no diminution of quality. Fine albums such as Mahler's *Lied von der Erde*, with Janet Baker and James King, conducted by Bernard Haitink, and the mezzo-soprano's Gluck aria recital had a sonic presence and a lack of any background noise rare in any modern stereo recording. Reports from Scott Mampe, the blond, energetic director of Philips, indicate that financially Philips has had a banner year.

For 1977, the company is continuing with several uncompleted series and launching into some new fields. One of the company's most successful ventures financially has been their series of Verdi operas. The master wrote 31, and at the moment Philips has issued such rare works as *Attila*, *Un Giorno de Regno* (his first opera and only comedy before *Falstaff*) and *Il Corsaro*. What is more important to the retailer is that unlike the major opera companies, Philips has been able to sell the rarest Verdi opera all over the country.

This year the new entry will be midway between rare and familiar,

*I Due Foscari*, a work dating from 1844. *Foscari* was first seen in the United States in 1968, when the touring Rome Opera brought it to the Metropolitan Opera House as a part of a summer festival. Well received then despite its general dour mood, it opened the Lyric Opera of Chicago's 1969 season with Katia Ricciarelli and Piero Cappuccilli in lead roles. The performance was a great success, and this year Philips will issue the same artists, plus Jose Carreras, in their roles in that opera. Joining them is a major addition to anyone's roster of fine singers, the American bass Samuel Ramey. Ramey has performed with the New York City Opera for a number of seasons and has disclosed an extremely important bass voice. To this listener's knowledge, Ramey has not been heard on disc before; in the theater his voice is full, rich and beautifully balanced top and bottom. He also has the invaluable capacity of acting vocally. He will have to do so in *Foscari*; this is a role that should be sung by a bass of the stature of Nicolai Ghiaurov. Fortunately, Lamberto Gardelli, who has been responsible for many of Philips' opera ventures with Verdi, is in charge of the orchestra; Gar-

delli is a maestro once a part of the Met and now missed.

In the prediction of '77 given by Philips, no mention is made of following up the fine Rossini opera of 1976, *Elisabetta, Regina d'Inghilterra*, but the star of that opera, Montserrat Caballe, will be heard in a surprising opera even for the lady from Barcelona, *Tosca*. Miss Caballe's voice, of course, has grown in size, and most of the time she has kept the silky line and breathtaking pianissimos that are her trademark. But *Tosca*? Balanced with Carreras, her fellow Catalan, as Cavaradossi, and Ingvar Wixell, a world-renowned Scarpia, the recording will be anticipated. Miss Caballe has Colin Davis in the pit, a maestro not known, at least to this listener, for his Puccini, and the sum should be a novel one for the record buyer. One can imagine exactly how the soprano will sing "Vissi d'arte," the first act duet and the unison duet of Act III, but what about all those well known phrases in Act II? What sort of *Tosca* will she create?

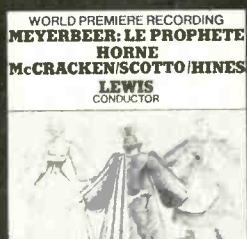
No Wagner is suggested this year by Philips, but the company will issue a complete *Der Rosenkavalier*, with Evelyn Lear as the

Marschallin, Frederica von Stade in the title role and Patricia Welting as Sophie. The young Dutch conductor Edo de Waart will conduct the Rotterdam Philharmonic. The cast and conductor performed this Strauss opera with the Houston Grand Opera a few seasons ago. Miss Lear's Marschallin was much praised in New York in 1974, and we have yet to hear Miss von Stade's Octavian. Since the Baron Ochs is not mentioned, it would be nice if this recording or some other one soon employs the voice of Karl Ridderbusch. On the basis of a Hans Sachs earlier this winter in New York, he would be a memorable Ochs.

Also from the German school and with De Waart comes an interestingly titled record, "Schubert Onstage," starring Elly Ameling. Though no other facts are known, it is to be hoped that the record contains selections from Schubert's operas, all interesting and almost never performed. Jessye Norman, one of Philips' most popular singers, joins her regular accompanist Irwin Gage in Schumann's "Frauenliebe und Leben." One of the most difficult song cycles in the repertory today

(Continued on page 58)

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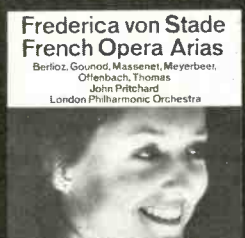
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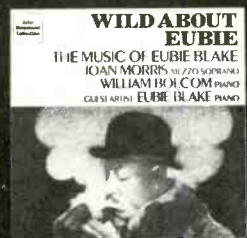
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## Columbia

(Continued from page 52)

lead in Offenbach's *Grande-Duchesse of Gerolstein*. Most people in this country do not know this sparkling work, but the Santa Fe Opera has given it for several summers. Anyone lucky enough to have seen it there can imagine that Miss Crespin would have the perfect voice and approach for the wild Duchesse.

Though Vladimir Horowitz now is under contract with RCA, Columbia is issuing a new disc of his Favorite Beethoven Sonatas. The piano literature is otherwise served at CBS by the first and fifth piano concertos of Camille Saint-Saens played by Phillippe Entremont with Michel Plasson conducting. Plasson, the chief of the Toulouse Opera, came to New York with the Paris Opera as the conductor of *Faust* and has now returned to lead the Met's new production of *The Dialogues of the Carmelites*. As a sample of chamber music Rudolph Firkusny will join the Juilliard Quartet in Dvorak's Piano Quintet in A Major, and Glenn Gould will play Bach's English Suites.

String offerings will find Itzhak Perlman uniting with John Williams for Music for Violin and Guitar, which should be a big seller on both counts, and Pinchas

Zukerman will unite with Daniel Barenboim for Elgar's Violin Concerto. Isaac Stern is also scheduled for a new work, the Violin Concerto of George Rochberg. Among the orchestra pieces set Pierre Boulez will lead the New York Philharmonic in Bartok's *Wooden Prince*, a piece favorably received on a recent Philharmonic program. And finally Columbia seems to have snagged—if only for the Durufle Requiem—one of the sopranos most likely to become a superstar in the next decade, Kiri Te Kanawa. Miss Te Kanawa, a Mari from New Zealand, has proved herself to be the most beautiful woman on the opera stage in her too infrequent visits to New York; each time she has come, she has sounded as though her voice is developing in the ideal manner. One looks forward to this requiem conducted by Andrew Davis to see further movement in the right direction.

## Nonesuch (Continued from page 55)

and harpsichord. Additionally, there will be a disc of Beethoven's settings of Scottish, Irish and Italian folksongs, played by the outstanding Accademia Monteverdiana, directed by Denis Stevens.

## Philips (Continued from page 57)

with its emphasis on a wife's submergence in the personality of her husband, the music so exquisitely carries out the poetry that one forgets in a great performance the problem with the words.

### Colin Davis

One of Philips hits of 1975 was Colin Davis' recording of Sibelius' Symphonies Numbers 5 and 7; in 1977 the company will give us three symphonies under the English maestro's baton. First will come the First Symphony coupled with *Finlandia*, then the second symphony and finally the fourth coupled with Tapiola. In all three records Davis conducts the Boston Symphony Orchestra. Both on disc and in performance in New York, Davis has seemed to have a unique feel for the woods and lakes that the Finnish composer caught in music. The 5th and 7th were excellent recordings; hopefully the new ones will be just as meaningful and poetic. Davis will

also be heard in a pressing of Beethoven's Symphony No. 7, this time with London Symphony Orchestra.

### Haitnik

Haitnik, unfortunately, is not predicted for any Mahler or Wagner; he is scheduled for some French music. The Concertgebouw will be heard in a Ravel program—"Bolero," "La Valse," "Le Tombeau de Couperin" and "Pavane." Such an unmannered, sensitive and sensible conductor should be able to find both the lucidity and poetry in Ravel's music. And finally, the Haydn series continues. Two operas, *La Vera Costanza*, with Helen Donath, conducted by Antal Dorati, and *Orlando Paladino* with Miss Ameling and Gwendolyn Killebrew (an extremely interesting contralto heard recently on a N.Y. Philharmonic subscription series under Bernstein), also led by Dorati, offer the opera side of the series. And one of the worlds' most thorough and exciting conductors, Neville Marriner, will be heard in two records of Haydn symphonies: the first, Nos. 43 and 59; the other Nos. 22 and 59. In both he leads his orchestra, the St. Martin's-in-the-Fields, one that it would be good to hear—with Marriner in New York.

The baroque area will be served by a three-record set of sonatas and partitas by Johann Sebastian Bach, played by Sergiu Luca, no doubt with the baroque bow. Luca (Continued on page 61)

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# RW Classical Awards

(Continued from page 50)

playing and conducting two Mozart piano concertos; another version of the Rachmaninoff Third, this time with Alicia de Larrocha on London with Andre Previn conducting; and the Strauss Horn Concertos played by Peter Damm with Rudolf Kempe conducting.

The Best Recording by a Keyboard Artist has always been the most hotly contested category in each year the panel has met. This year, however, there was one winner: Paul Jacobs playing the Debussy Etudes on Nonesuch (last year, though Jacobs was a winner, he had to share his laureate with three others). Other albums nominated were Lazar Berman playing the Transcendental Etudes of Liszt and Maurizio Pollini playing the Chopin Polonaises on DG. Both of those received one vote, while Alicia de Larrocha's Mostly Mozart, Vol. II garnered two votes.

For several years the string area has been weak in recording, no doubt because violin and cello records simply do not sell as well as those for the piano. The winner this year was the Korean violinist Kyung Wha Chung playing Sonata No. 3 and Partita No. 2 of Bach on London. Other pieces nominated were Itzhak Perlman playing Stravinsky on Angel, and Lynn Harrell, accompanied by James Levine, playing Schubert and Mendelssohn sonatas on RCA (both of which received two votes) and the Cello Sonata of Kodaly played by Helmerson on CRD. A new category last year, the Best Performance by a Brass or Woodwind Artist, had several competitors. The winner was the complete music of Hindemith for Brass, with Glenn Gould accompanying the Philadelphia Brass Ensemble on Columbia, while there were two runners-up. On London the outstanding Music for Horn and Piano, played by Barry Tuckwell and Ashkenazy, won two votes, and a recording of "Notturna" by Mozart (in reality nocturnes, divertimentos and duets) with Miss Ameling and the Netherlands Wind Ensemble elicited one vote.

In the chamber area, the Best Standard work was the recording by the Alban Berg Quartet of Schubert's String Quartets Nos. 9 and 13 on Telefunken. Other recordings that received one vote were Dvorak's Trio in E Minor by the Juval Trio on DG (also called the "Dumky" trio, the Dumky being a Slavonic type of folk song that Dvorak loved) on DG; Haydn's Prussian Quartets by the Tokyo String Quartet, also on DG, and finally the performance by the Guarneri Quartet of Schubert's *Death and the Maiden*, on RCA.

The non-standard chamber field was a walk-away for Messiaen's *Quartet for the End of Time* as played by Tashi on RCA. Peter Davis wondered if indeed it is non-standard, or if non-standard, if it is not non-standard only in concert halls. Tashi has played this piece in the most unlikely places, including many of the important small rock showcases. Nonetheless, it is not a work that figures in the repertory of many chamber groups. Four members of the panel clearly felt that this was the best non-standard work. Three other pieces won one vote each: the Barber and Ives Quartets, played by the Cleveland, on RCA; Weber's Grand Duo Concertante and the Schumann Marchenerzählungen, played by the Trio Pathétique and Alan Hacker, clarinetist, on L'Oiseau Lyre; and Tippett's String Quartets Nos. 1-3, played by the Lindsay quartet, also on L'Oiseau Lyre.

Without dissenting votes the panel decided that the Best Recording of a Pre-1700 work was the Songs and Dances of Josquin des Pres as played by the Musica Reservata on Argo.

The Reissues are divided into two categories, the Best Reissue of an LP and the Best Historical Issue. The panel, noting that this year some records pressed in the 78 rpm days were issued for the first time, changed the latter category from Best Historical Reissue to include these first releases. Among the reissued lps, the panel split on a winner: the three works of Richard Strauss conducted by Clemens Krauss — Also Sprach Zarathustra, Till Eulenspiegel and Ein Heldenleben — now issued by London were tied with the whole series by Columbia, the "Composer as Performer," issued on Odyssey. The CBS series includes "Stravinsky Conducts Stravinsky," "Schoenberg Conducts Schoenberg," "Poulenc Plays and Poulenc" (and Satie), "Milhaud Conducts and Performs Milhaud" and "Hindemith Conducts Hindemith." The two choices caused David Hamilton to say that the panel had chosen as the two winners "both the librettist and composer as performer," referring to the fact that Krauss was a sometime librettist for Strauss operas. Two other reissues were nominated: the record of Debussy's *Demoiselle Elue* and Berlioz' "La Nuit d'ete" with Victoria de los Angeles on Victrola, and the Strauss Four Last Songs, as sung by Lisa della Casa on London.

On the question of historical issue the panel made a winner (Continued on page 60)

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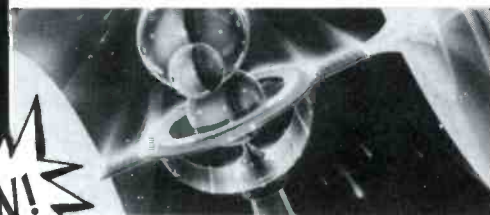
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# Classical Awards (Continued from page 59)

(with three votes) of the historic release of Arturo Toscanini conducting the Philadelphia Orchestra in 1941-42. These records, unbelievably, never saw the light of day, and now they are a treasure for any music lover. Other records nominated, with one vote each, are the RCA disc featuring a computer construct of the voice of Enrico Caruso, called "A Legendary Performer," the recital of songs by Bidu Sayao, the Brazilian soprano who adorned the Metropolitan in the late '30s, '40s and early '50s, and the recording of Beethoven's Sonatas Nos. 30 and 32 by Artur Schnabel on RCA.

## Imports

The nod on imports went to Electrola for its historic study of singers who have performed at the Wagner shrine in the century since the first Bayreuth Festival, celebrated last year. Called, in German, "Singers from the Green Hill" (a pseudonym for the tree-lined avenue and hill that leads from Bayreuth up to the Wagner festival house), the records document in fascinating detail the singers who have made Bayreuth the Wagner sancta sanctorum. The recordings are first-class, the scholarship authentic and the view of the whole breathtaking. This recording won five votes on the panel. The only other import nominated was the recording of *Die Meistersinger* conducted by Wilhelm Furtwaengler, also on Electrola.

Last year we began a Best Americana category. This year there have been even more records of American music, and the panel voted three as co-winners: the second volume of Stephen Foster songs featuring Jan De Gaetani on Nonesuch; American songs with an Irish lilt, called "When You and I Were Young, Maggie," with tenor Robert White on RCA; and "Vaudeville: Songs of the Great Ladies" with Jan Morris and Bill Bolcom on Nonesuch.

## Company Citations

The citations this year were three in number. The first went to Angel, Nonesuch and Deutsche Grammophon "for the many fine recordings of early music by the late David Munrow." Panel members wanted to do something specific to cite the amazing work of Munrow, tragically dead at an early age, and the best way was to lump all three companies' recordings of his work rather than choosing one record specifically. Munrow's records of early music were not only of generally high quality: they have consistently sold well in an area that has few normal sales.

The second citation goes to a new company, written about a few months ago in these pages,

called Desmar Records. They were praised for "making available significant historical records from the International Piano Archives." It might be added that not only has Desmar made these recordings available, but their process has brought about some of the best sound yet heard on old records. They are a small company with what ought to be a great future.

And finally EMI, the giant of European record companies, represented in the U.S. by Angel, was cited for the "high standard of their programming and packaging in historical records as exemplified by the recordings of Yehudi Menuhin, Maggie Teyte and Nellie Melba." Several panel members agreed that the writing and the presentation were as interesting in some cases as the music. EMI

## London (Continued from page 54)

will have nine of Wagner's performed operas on sale for London Records; only *Lohengrin* is missing.

### Il Trovatore

And finally in the opera line soon will be coming the pressing of *Il Trovatore* with Miss Sutherland, Luciano Pavarotti, Marilyn Horne, and Ingvar Wixell, conducted by Bonyngé. The soprano and tenor sang their roles first together at the San Francisco Opera in 1975; Pavarotti performed Manrico with distinction in New York this fall, but to date Miss Horne has not sung Azucena on the stage. All of the talk of Pavarotti being too lyric for Manrico does not hold water; in the opera house he had a lot more sound than did Jussi Bjoerling, and on any terms the tenor created a breathtakingly phrased and sung Manrico. Miss Sutherland has her adherents at all times, and no doubt she will give a Leonora of much interest. Miss Horne, too, has spent much time and preparation for this role; she wishes to take on Azucena in the theater very shortly, and she has prepared it for this recording. It is a combination sure to sell a lot of records, and one that everyone who reviews will look forward to hearing. From Miss Sutherland and Pavarotti will also come a disc of opera duets, newly recorded, but not disclosed at this time.

As the company that has recorded most of the late Benjamin Britten's work, London will now issue a tribute in the form of two symphonies led by Britten: Mozart's "Prague" Symphony and Schubert's Unfinished. Zubin Menta will begin two series on London, a Schumann group will bow with the first and fourth

has gone to enormous length not only to present these artists in the best sound and conditions possible but to engage interesting writers to discuss their achievements. It is the kind of finesse that a group of writers and critics could be expected to appreciate — and we did!

## Angel

(Continued from page 54)

*Partitas* Nos. 1 and 2 and Garrick Ohlsson playing a series of Rachmaninoff's Transcriptions. Finally, Andre Previn was alluded to above, but the conductor will also be heard in at least two other pieces: Rachmaninoff's *Symphony No. 3* and two familiar symphonies of Haydn, Nos. 88 and 96. It should be a banner year for Angel, familiar and yet arresting.

symphonies played by the Vienna Philharmonic and a Schubert set will be launched with Symphonies Nos. 3 and 5 with the Israel Philharmonic. Lorin Maazel will be heard from with the Second, Third and Fourth Symphonies of Johannes Brahms. Even more saleable, if possible, will be Maazel's recording of Respighi's "Pines of Rome" and "Feste Romane." All of Maazel's recordings as usual will be with the Cleveland Orchestra. In the symphonic line, Solti will be heard in several discs, among which will be the Violin Concerto No. 2 of Bartok with the eminent Korean violinist Kyung Wha Chung. For this recording Solti conducts the London Philharmonic. And Richard Bonyngé, so often associated with opera, has made an enormous number of ballet recordings. This year with the London Philharmonic he will be heard from in the complete *Swan Lake*. Every time that ballet is recorded one feels that it is too many recordings, yet as happened this year in the Angel version with Andre Previn, there is always something new to unearth in such a wonderful score.

### Piano Recordings

In the piano department Alicia de Larrocha will record, among other records, the Liszt Sonata, the Schumann Fantasia and Granados' *Goyescas*. And Vladimir Ashkenazy will continue his series of Beethoven Sonatas and will also produce another record of Chopin. London does not disclose which of the Polish composer's work will be played.

It is a year that shows London gradually, steadily enriching its repertory, and surely *L'Oracolo* is the most novel opera of the year cast with superstars.

## RCA

(Continued from page 52)

Here Regine Crespin will sing the title role, a part completely suited to her voice and personality. If she might not look, like Perichole ideally onstage today, she should convey the whole magnificently in her vocal drama. The fine French tenor Alain Vanzo will join her and Lombard will conduct. (As a matter of information, one should note that Miss Crespin will sing the title role in the mezzo keys. In the familiar Met production [1956-72], the male lead was converted from a tenor to a baritone and the mezzo up to a soprano; this recording will present the characters in correct voice.)

RCA has stayed happily away from much of the standard, over-recorded repertory, and when Puccini is mentioned, again it is one of his least recorded works—*Suor Angelica*. Katya Ricciarelli and Fiorenza Cossotto square off in the roles of Angelica and her aunt, the Principessa, and the confrontation should be extraordinary. And finally the company will offer a Verdi Requiem with an international cast that sounds absolutely amazing. Leontyne Price, always the ideal soprano for this music, will be joined by Janet Baker, Vladimir Atlantov and a bass as familiar to the Requiem as is Miss Price, Nicolai Ghiaurov. Sir George Solti will conduct, and the results will sell more than a few records whatever the critical response.

In the orchestral line, RCA's young superstar, James Levine, will continue his Mahler cycle with recordings of the Fifth and Sixth symphonies, the latter of which he conducted last fall at the New York Philharmonic's Mahler Festival at Carnegie Hall. He will also be heard in the Brahms Third (with the Chicago) and for the first time with the Philadelphia Orchestra — the Schumann Second which he led with that orchestra at Carnegie last month. The nonagenarian Leopold Stokowski will be heard in a new Wagner album and Eugene Ormandy and his Philadelphia will appear in six albums, including Strauss' *Don Quixote* and Prokofiev's Fifth Symphony.

In the recital area RCA offers new albums by pianists Arthur Schnabel, Vladimir Horowitz, Peter Serkin, Emanuel Ax and Ted Joselson, and violin recitals by Eugene Fodor and cellist Lynn Harrell. The Gueneri and the Cleveland Quartets, plus Tashi, will all be recorded.

*All editorial material in this special section was prepared by Record World classical editor Speight Jenkins.*

# ABC and Connoisseur Look Ahead

■ The big audio news from ABC in 1976 was their new series involving Seon records, German-made records that had unusually fine sound. Though there will be a new Seon release this spring—in April or May—there is no news now about what records will be included. The other branches of ABC, however, have a lot to offer. From Audio Treasury will come a lot of repackaging, particularly a new disc that will feature the Metropolitan Opera soprano Shirley Verrett. Actually on the disc Miss Verrett will probably sing more mezzo-soprano roles than soprano because she has only recently made the switch. The word switch is misleading; at this time she still sings mezzo-soprano roles as well, and in fact is attempting to keep both varieties of voice sounding in her instrument at the same time.

## Westminster Gold

On Westminster Gold the well-remembered Herman Scherchen recording of the "Seven Last Words of Christ" will be issued. Scherchen had the Vienna State Opera Orchestra and the Accademia Chorus. In the keyboard area there are two discs from Russia; Jacob Flier offers a Chopin

recording of Nocturnes, Mazurkas, Waltzes and Ballades, and Rudolf Kerec serves as soloist in the Brahms First Piano Concerto with Gennady Roshdestvensky leading the Moscow Radio Orchestra. Chamber music will be served by Igor Oistrakh playing viola in Mozart's Concertante (K. 364), which is backed by a recording of Victor Pikaizen on the violin. The Tanyaev Quartet will be heard in an unusual recording: Milhaud's "La Cheminee du Boy René" and the Opus 65 Septet of Camille Saint-Saens. And harp music, no doubt with an audience though rarely recorded, will be offered by Olga Erdeli. The composers involved are Mozart and Gliere, and the record marks, according to ABC, the first appearance in the Schwann Catalogue of composer Jean-Michel Damase.

## Orchestral

In the orchestral area among other records Paul Kletzki will be heard leading the USSR State Symphony in Schubert's Unfinished Symphony, in Brahms Tragic Overture and Weber's overture to *Oberon*. While Roshdestvensky will appear again in a recording of Bruckner's Ninth Symphony in its original version and in several

arrangements of Bach's Choral Preludes. ABC is slowly becoming more and more involved in classical music, with the Seon series leading the way in its new adventures. The Connoisseur Society had a lot of success with French operetta last year, an area of repertoire rarely plumbed. This year they set out to issue three more: *La Fille de Madame Angot*, an operetta in three acts by Lecoq, Ganne's *Les Saltimbanques* and Messager's *Veronique*. Each of the works stars the French artist Mady Mesple in the principal role. Each of the conductors are French, Jean Doussard, leading the orchestra of the Opera Comique, conducts the Lecocq work; Jean-Pierre Marty leads the *Lamoureux Orchestra* in the Ganne; and Jean-Claude Hartemann conducts the Messager work, again with the *Lamoureux Orchestra*. The light, easy gaiety of French operetta has proved a delight for the record buyer, and these records should continue to encourage the trend.

## Piano

In the piano area, the complete "Années de Pélerinage" will be issued with the dynamic Gyoergy Cziffra at the keyboard, and Alexis Weissenberg will be heard more Bach, in the B Minor sonata of Liszt and Schumann's Fantasy. Weissenberg has more than a little association with Liszt and this music; his thoughtful, spellbinding playing made this very sonata a great experience at a recent New York recital. The young French pianist Michel Beroff, who has appeared with many American orchestras, including the Cleveland Orchestra and the New York Philharmonic, will be heard in Schumann's Kreisleriana and again with Jean-Philippe Collard in another dual piano release, the Dvorak Slavonic Dances. One of Connoisseur's best recorded pianists, Ivan Moravec will be heard on three discs: Beethoven's "Appassionata" Sonata, Chopin's C Minor Nocturne, the "Raindrop" Prelude and Debussy's Suite.

In the orchestral area the late Jean Martinon will be heard in Dukas Symphony in C Minor and a suite from *Ariane et Barbe Bleue*. Dukas seems to be coming back into fashion. Pierre Boulez and the New York Philharmonic's highly acclaimed recording of "Le Peri" and a well-reviewed performance of the opera *Ariane et Barbe Bleue* a year or so ago in Paris may mean that this composer's works will now more frequently be heard. Connoisseur and the fine French conductor Martinon will add to the renaissance of this work.

## Nonesuch

(Continued from page 58)

has played a successful series of recitals in New York recently in which he demonstrated different bows for different music, pointing out the more appropriate sounds from the kind of bow that the composer had in mind while writing his piece. Luca uses gut strings, and does everything possible to create the sound of the time. From Handel will come a record of Oboe Sonatas with Ronald Roseman and Virginia Eddy. Both are a part of a new chamber symphony, led by Gerard Schwarz, set up at the 92nd Street YM and YWHA in New York, a commendable organization which had its first concert (the complete Brandenburgs) over the Christmas holidays.

And finally there will be a record of polkas, waltzes, a smear and other pieces for trombone and cornet, played by Ronald Barron on trombone and Schwarz on trumpet. Anyone who knows Schwarz' work with the New York Philharmonic or who has heard his previous "Cornet Favorites" for Nonesuch will rush to buy this.

## Atlantic Releases Eight New Albums

■ NEW YORK—An eight album release has been set for February, it was announced by Dave Glew, senior vice president/general manager for Atlantic/Atco.

Leading the February release is "Peter Gabriel," the first solo lp from the former lead singer of Genesis. Also included in the February release is "No Good-byes" by Daryl Hall and John Oates.

Other albums in the release include "Uptown & Lowdown" by Mama's Pride; "The Kenny Rankin Album," the singer's fourth Little David release, and "Big City," Lenny White's second album for Nempor. "Love In C Minor" by Cerrone and "Slave" both come via the Cotillion label.

## Vanguard Releases Five

■ NEW YORK — Vanguard Records has announced the release of five new albums.

Released this week were: "The Players' Association" featuring Mike Mandel, Joe Farrell and John Faddis; "The Essential Vic Dickenson" and "The Essential Richard Dyer-Bennet," both twofers, and, on the Cardinal label, "The Waltzes" and "The Scherzi" on one album and "Nocturne In D Flat Major, Op. 27, No. 2" by Chopin and performed on the piano by Jeanne-Marie Darre.

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## Who In The World:

### 'Saturday Night Live': Certifiably Zany

■ Arista's "Saturday Night Live" album, taken directly from the NBC television show, is one of the comedy sensations of the year. Produced into a cohesive album by Michael O'Donoghue, who is a writer for the show, the album continues its pattern of outstanding sales, according to the company.

Released in December and launched with an extensive advertising and publicity campaign that included spots on national television, advertising on major market AM and FM stations throughout the country, far-reaching print advertising in daily newspapers, weekly magazines and college publications, as well as publicity and promotional appearances by cast members in several key cities which brought front-page newspaper attention to the troupe and the album.

In-store play also contributed heavily to the sales of "Saturday Night Live." The advertising campaign continued through January and continues today with the lp still selling strongly.

The seven certifiable loonies who are responsible for this outrageous and innovative album and television series are known collectively as the "Not Ready for Prime Time Players." They are aided and abetted by the show's producer, Lorne Michaels. The extraordinary popularity of the sophisticated adult wit that comprises the group's material has proven that the public is indeed ready for humor that accurately relates to life in the seventies.

The unprecedented success of Saturday Night Live's unique format has attracted guest stars like Paul Simon, Lily Tomlin, Richard Prior, Peter Boyle and Buck Henry—stars who would seldom make television appearances; and these stars, in turn, are featured on the Arista album. The consistent originality of the cast members brings to the show a fresh approach to comedy that reflects their brilliant individual talents.

Chevy Chase received an Emmy Award for his dual roles on "NBC's Saturday Night" — he is both a performer and a writer. While still in college, Chase collaborated on material for underground TV which ultimately surfaced in the movie, "Groove Tube." He also appeared in public TV's "The Great American Dream Machine." Chase wrote for and performed in National Lampoon's "Lemmings" and his Lampoon affiliation continued when he became a writer and performer on the "National Lampoon Radio Hour."

Gilda Radner is an alumna of Second City. She has written for and performed on "The National Lampoon Radio Hour" and appeared in "The National Lampoon Show" off-Broadway.

Initially trained in drama, John Belushi gravitated to Second City and then appeared in the National Lampoon's production of "Lemmings" on Broadway and then directed one of the shows when it went on tour. He wrote, acted in and subsequently became director of "The National Lampoon Show" off-Broadway.

A native of Cambridge, Massachusetts, Jane Curtin joined The Proposition, an improvisational theatre group that grew out of the college community around Boston. After four years, she went on tour with "The Last of the Red Hot Lovers." She appeared in numerous commercials and co-authored and performed in "Pretzels," an off-Broadway comedy review.

Garrett Morris had a solid musical career going before he changed directions and got into acting and writing. Born in New Orleans, Garrett was surrounded by strong musical influences. He studied at Tanglewood, Juilliard and the Manhattan School of Music and became a singer and music arranger with the Harry Belafonte singers. He has appeared in movies and Broadway plays.

Laraine Newman's first job as a paid performer came when she was a teenager; she appeared in a summer theatre program in the parks of her native L.A. She later studied mime with Marcel Marceau in Paris and studied theatre at the California Institute of Arts.

Danny Aykroyd, Canadian-born, has starred in a Canadian television series "Coming Up Rosie." He was working with Second City in Pasadena, California when he was signed up for "NBC's Saturday Night."

### Judy Collins Promo Tour



Judy Collins (Elektra) braved sub-zero temperatures and snowstorms to visit four cities recently to promote her new single, "Everything Must Change." In Pittsburgh, she stopped for a meal with (left photo, seated from left) Carmella Brinkman, Fred DeMann, Elektra/Asylum national promotion director, Ted Atkins, WTAE-AM general manager, (standing) Jerry Sharell, E/A VP, artist development, Chuck Brinkman, WTAE air personality, and Lil Atkins. Elsewhere in Pittsburgh, Collins met with (right photo, from left) Jimmy Grimes, National Record Mart VP; Jason Shapiro, secretary treasurer for the chain, and Hope Shapiro.

## Lighting a Fire



Newly signed RCA recording artists Flame performed in New York recently for RCA personnel and friends. Some of the friends who showed up are pictured here with Marge Raymond, lead singer with Flame. Pictured from left are: Patti Smith, Marge Raymond, Bruce Springsteen, Jimmy Iovine, Flame's producer, and Mike Berniker, RCA's division vice president, pop a&r. Flame's debut album, "Queen of the Neighborhood," will be released this week.

### CBS Completes Israeli Plant

■ TEL AVIV—With the addition and completion of a photography and plate department, CBS Records/Israel has become the first vertically integrated record company in Israel.

#### Capacity Up

In 1964, CBS/Israel managed to produce 20,000 records per shift monthly. Now, with many innovations, including a vinyl-compounding department added in 1972, the capacity has jumped to 130,000 records per shift monthly. 1975 saw the installation of a four-color offset printing plant capable of satisfying the jacket needs of CBS with excess capacity available for custom printing.

#### Services

The new photo and plate section can fulfill all the artwork and negative requirements of the company, including re-touching, montaging and, finally, making plates for the printing plant on site.

### Atlantic City Names Sidney Ascher PR Dir.

■ ATLANTIC CITY — Sidney H. Ascher has been named public relations director and press bureau director for the city of Atlantic City, N.J., it has been announced by Abner J. Gelula Associates, the firm that was engaged to handle the city's advertising and public relations.

Ascher comes to Atlantic City from the Historic Towne of Smithville, the 2300 acre Southern New Jersey complex of inns, shops, theatre and restored village, owned by American Broadcasting Company where for the past five years he was vice president, community and public relations.

Prior to joining Smithville, Ascher had his own public relations business in New York City where he represented a diversified list of clients including Citgo, Proteus Foods and Industries, London Records, Rheingold Beer, USO, Tony Bennett, Carioca Rum, Barbara Feldon and Freedomland.



## Polydor Signs Tornader



Seen at the signing of Tornader to the Polydor label are (standing, from left) Lou Simon, executive vice president and general manager of Polydor Inc.; attorney Dennis Kaplan; manager Peter Glick; producer Jack Richardson; Ekke Schnabel, vice president of business affairs for the Polygram Record Group. Seated are: Rick Stevens, east coast a&r director for Polydor, Inc.; Irwin Steinberg, president of Polydor, Inc. and president of the Polygram Record Group; and Larry Alexander and Sandy Torano, who comprise Tornader. The group's debut album, "Hit It Again," will be released by Polydor in March.

## F/P/M Releases Three

LOS ANGELES — Fantasy/Prestige/Milestone has announced the release of three new albums shipping this week: on Milestone, "Pastels" by Ron Carter and "The Way I Feel" by Sonny Rollins, and on Fantasy, Cal Tjader's "At Grace Cathedral."

## Product Code

(Continued from page 8) ments, printing specifications, packaging interferences (such as cassette boxes and plastic-wrap crinkling), conversion problems related to use of current traditional individual manufacturer codes, and transitional procedures during the initial phase of use, machine scanning considerations, and wholesaler/retailer requirements.

Preference for the UPC system by the RIAA/NARM joint coding committee developed from a series of meetings first initiated by Jules Malamud, NARM president, at NARM's Chicago mid-year conference. The committee deliberations in Chicago, Los Angeles, and New York have included distributor, rack jobber, retailer and manufacturer representatives in an effort to optimize benefits of the adopted system for all distribution echelons. Several other coding systems, all detailed at the meetings by technical specialists, were also considered.

The UPC bar code, which is machine-readable, is expected to offer significant gains in ordering, returns processing, inventorying, stock control, production management and consumer sales checkout.

A four-digit suffix bar code to express pricing or other elements will also be optionally available for use.

## NARM Nominees

(Continued from page 10)

Willie Nelson (Columbia); "20-20 Vision," Ronnie Milsap (RCA).

Best Selling Album by a Female Country Artist: "Don't Stop Believin'," Olivia Newton-John (MCA); "Elite Hotel," Emmylou Harris (Warner Bros.); "Hasten Down the Wind," Linda Ronstadt (Asylum); "Here's Some Love," Tanya Tucker (MCA); "Somebody Loves You," Crystal Gayle (United Artists).

Best Selling Album by a Male Soul Artist: "All Things in Time," Lou Rawls (Phila. International); "Eargasm," Johnnie Taylor (Columbia); "I Want You," Marvin Gaye (Motown); "Songs in the Key of Life," Stevie Wonder (Tamla); "You Are My Starship," Norman Connors (Buddah).

Best Selling Album by a Female Soul Artist: "Diana Ross' Greatest Hits" (Motown); "Love Trilogy," Donna Summer (Casablanca); "Natalie," Natalie Cole (Capitol); "Sparkle," Aretha Franklin (Atlantic); "This Is Niecey," Deniece Williams (Columbia).

Best Selling Album by a Soul Group: "Brass Construction II" (United Artists); "Dr. Buzzard's Original Savannah Band" (RCA); "Happiness is Being with the Spinners," The Spinners (Atlantic); "Hot On The Track," Commodores (Motown); "Message in Our Music," O'Jays (Phila. International); "Ohio Players Gold" (Mercury); "Part 3," K.C. and the Sunshine Band (TK); "Spirit," Earth, Wind and Fire (Columbia); "The Clones of Dr. Funkenstein," Parliament (Casablanca).

Best Selling Pop Instrumental Album: "A Fifth of Beethoven," Walter Murphy Band (Private Stock); "Nadia's Theme," Barry DeVorzon and Perry Botkin, Jr. (A&M); "Nice 'N' Naasty" (Salsoul).

Best Selling Album by a Jazz Artist: "Bob James Three," (CTI); "Breezin'," George Benson (Warner Bros.); "Feels So Good," Grover Washington (Kudu); "I Heard That! The Musical World of Quincy Jones," (A&M).

Best Selling Comedy Album: "Bicentennial Nigger," Richard Pryor (Warner Bros.); "Live at City Center," Monty Python (Arista); "NBC's Saturday Night Live" (Arista); "Sleeping Beauty," Cheech and Chong (Ode).

Best Selling Album by a New Artist: "Boston" (Epic); "Dreamboat Annie," Heart (Mushroom); "Firefall" (Atlantic); "Look Out For #1," Brothers Johnson (A&M); "Starland Vocal Band" (Windsong); "Wild Cherry" (Epic/Sweet City).

There were no nominees for the Best Selling Hit Single or The Best Selling Classical Album. The winners were determined by a write-in vote.

## Capitol Income Up

(Continued from page 4)

\$6,001,000, or \$1.82 per share, on sales of \$112,221,000 compared to net income of \$3,326,000, or \$1.00 per share, on sales of \$77,683,000 for the same period last year. There were 3,303,288 average shares outstanding this year versus 3,318,161 at this time last year.

Commenting on the company's results, Bhaskar Menon, president and chief executive officer, stated:

"Despite lower product margins during the second quarter, the company's performance in the first half-year of fiscal 1977 reflects an increase in sales of 45 percent with net income 80 percent higher than the same period last year.

"The third quarter has commenced with widespread dislocation in the company's business due to unprecedented winter conditions prevailing currently in numerous areas of the United States where Capitol has manufacturing and distribution facilities and importmarkets for its products."

At its meeting, the board of directors declared a quarterly cash dividend of \$.08 per share payable March 15, 1977 to shareholders of record February 25.

## Copy Writes

(Continued from page 18)

and Canadian sub-publisher of the **Elton John/Bernie Taupin** Big Pig catalogue . . . **Stephen Metz** and **Alan Rosoff** of Bareback Records have formed Wigout Music (BMI) and Bareback Music (ASCAP). Their first two copyrights are tunes by **R. B. Greaves**, due for release on the Bareback label . . . **HAPPY: Arthur Braun** at Dick James Music reports that DJM publishes all the songs on the **Al Stewart** "Year of the Cat" lp, recently certified gold . . . **SIGNED: At CAM, The Nobles** (formerly **The Jones** of "Sugar Pie Guy" fame) to Columbia with **Bert De Cousteaux** set to produce . . . **LOOKING: Phillip Rauls**, former professional manager at East/Memphis, is seeking a new connection in Nashville or L. A. He can be found in Memphis for now . . . **SELECTED: Famous Music's** "Moon River" will be used in the new Chap Stick Lip Quencher and Face Quencher advertising campaigns.

## AM Action

(Continued from page 38)

gigantic r&b disc adds WGCL to its list of pop stations and jumps 26-15 CKLW, 25-21 WDRQ and 32-25 KSLQ. #1 retail sales in Atlanta and St. Louis at top 40 accounts. There is no doubt which way this one is going. (Note: One of this week's Powerhouse Picks).

**Jackson Browne** (Asylum). Building momentum from the bottom straight up to the higher level markets, it adds KSLQ, WCAO and WQXI and jumps 38-35 WCOL, 29-26 Z93, 27-20 Q102, LP KJR. The noteworthy secondary action is 36-31 CK101, 30-24 KSLQ, 24-21 WHHY, 30-24 WAIR and 33-28 WAUG.

### NEW ACTION

**William Bell** (Mercury) "Trying To Love Too." With a high r&b base with exceptional strength in the the south, the pop recognition comes from KILT and CKLW. Pop sales, however, lead the way this week, the obvious motivation for these additions. Credit goes to WORD, where this disc is #1 for the second week, for finding this winner.

## FCC Hearings

(Continued from page 4)

Cellar Door), will likely be the first person to take the stand. But attorneys for the promoters would neither confirm nor deny Washington's appearance.

## Oscar Nominees

(Continued from page 4)

Bernard Herrmann; "The Omen," Jerry Goldsmith; "The Outlaw Josey Wales," Jerry Fielding; "Taxi Driver," Bernard Herrmann and "Voyage of The Damned," Lalo Schifrin.

Nominated for Best Original Song Score and Its Adaptation or Best Adaptation Score were: "Bound For Glory," Leonard Rosemann; "Bugsy Malone," Paul Williams and "A Star Is Born," Roger Kellaway.

Best Original Song nominees were: "Ave Satani" from "The Omen," Jerry Goldsmith; "Come To Me" from "The Pink Panther Strikes Again," Henry Mancini and Don Black; "Evergreen" from "A Star Is Born," Barbra Streisand and Paul Williams; "Gonna Fly Now" from "Rocky," Bill Conti, Carol Connors and Ayn Robbins and "A World That Never Was" from "Half A House," Sammy Fain and Paul Francis Webster.

## Record World en Washington

By ESTUARDO "CHOLO" VALDEMAR

■ Agradables regalos musicales tenemos para este nuevo año que ya not apachurra. Por un lado, a esta parte de los Estados Unidos, nos ha llegado **Camilo Sesto**, con "Solo Tu," canción que ya ha formado parte de la lista de popularidad de España; y por otro lado está **Fernando Arias**, nuevo en el área, pero que viene con una buena carta de presentación, "No Se Que Tengo No Se. ¡Gustara! . . . Con la nueva remesa disquera también nos ha llegado una canción que tuvo la oportunidad de verla en la lista de éxitos de México, se llama "17 Años," en la voz de **Maria Victoria**, una gran estrella de los años cincuenta, quién con este tema vuelve al mundo del disco, y el hacedor de éxitos **Juan Gabriel**. Ambos logran hacer de "17 Años" una verdadera creación . . . Coco Records, ha puesto en circulación bajo el sello Graffiti un LD de **Danny Rivera**. Danny es un artista que está en su momento, siempre adelante en esto de la música. "Alborada" es un álbum que trae sus canciones como: "Alégria," "Jesus Maria Y Jose," "Tanta Vanidad" Y otras.

### Musical Records

Musical Records Comp., distribuidores de discos MUSART, con oficinas en Miami, me ha enviado un simple de un nuevo conjunto que dará mucho que hablar en esta área. El nombre, no muy llamativo, pero sí diferente es **Brujos Y Brujas**, interpreta "Promesas" y "Cambia Tu Bikini." Para alegrar fiestas juveniles . . .

Musart también tiene en circulación un LP, con la mejor intérprete de las canciones de **José Alfredo Jiménez, Lucha Villa**. En álbum encontramos canciones que Lucha no había grabado anteriormente como "Un Mundo Raro," "El Jinete," "Camino De Guanaguato," "Amor Del Alma" y otras. La preciosa voz de **Lucha Villa** está acompañada por el **Mariachi Zapopan** y bajo los arreglos y dirección del concondismo **Rubén Fuentes**. También Musart ha puesto en el mercado un 45 de esta interprete mexicana que ya empieza a ser solicitada en las emisoras latinas de los Estados Unidos, se llama "No Me Dejes Nunca, Nunca, Nunca."

**Mavra Payan**, es una persona que de verdad se preocupa por promover a los artistas que gra-

ban para la árma en la cual ella trabaja. Cuida hasta el último detalle. Discos Latin Internacional, deben estar satisfechos con la labor desplegada por **Mavra Payan**, y si no lo estan deberían de estarlo. De todas las compañías que me envían discos promocionales, Mavra siempre adjunta fotografías y otros datos importantes. ¡Gracias Mavra!

### Camilo Sesto

Eydie Gorme de Gala Records, recibió el trofeo Cantante Del Año . . . **Camilo Sesto** grabó un programa especial, que se presentó en las estaciones de televisión hispanas de Estados Unidos los últimos días de diciembre; y a propósito ya tiene un nuevo LP en el mercado . . . **La Lupe**, grabó para Tico Records, "Tu Vida Es Un Escenario" . . . Muy solicitada en las estaciones de radio hispanas "Hoy Tengo ganas De Ti," en la voz de **Miguel Gallardo** . . . Y como parece que seguiremos en la onda de las viejitas modernizadas, **Rosalva** (Melody) circula con **Cuando Calienta El Sol** . . . **Roberto Carlos** no puede faltar cuando se habla de éxitos, él aparece con "Tu Cuerpo" . . . **Julio Iglesias** ahora se luce con "Caminito."

Siguen las viejitas modernizadas. **An Amia** (West Side) hace su debut en el mercado disquero de esta región con "Quizas, Quizas." Buenos arreglos y magnífica voz. No para hasta la casilla número "Uno" . . . Hablando de la casilla número "Uno," otra canción que luchará, y con merecidas razones, por llegar al lugar privilegiado es "Tu Te Vas," con **Nilton César** y la paraguaya **Perla** (audio Latino) . . . Otro brasileño que aparece en el panorama musical es el ya conocido **Lindomar Castilho**, esta vez con "Quien Gusta De Hombres Es Mujer" . . . 1976 fué un buen año para **Emir Boscan** y **Los Tomasinos**, popularizaron "Yolanda" y otros temas, ahora regresan con "Carmenza" . . . **Rocío Jurado**, con su dulce voz interpreta "La Querida" . . . Otro disco que tendrá gran demanda se llama "Como Duele Estar Lejos" en la voz de **Hector Meneses** (Melody) . . . **Vicente Fernández** se deja escuchar a través de "Siempre Estare Contigo," de **Armando Manzanero** . . . Y eso es todo por ahora, me voy con mi música a otra parte. ¡Hasta la próxima!

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Después de muchas vueltas por el viejo mundo, me regreso cargado de noticias que iré dandoles a conocer en ésta y próximas columnas . . . La convención del MIDEM, que analizó en Enero 27 en Cannes, Francia, fué en extremo exitoso. ¿Quién no estaba en MIDEM?, sería la pregunta. Tomaron parte este año 47 países, de los cuales cuatro no estaban registrados el año pasado, tales como Ecuador, Islam, Filipinas y Turquía. Tomaron parte activa 1054 compañías, 263 exhibidores, 559 exhibidores incluyendo sus afiliadas y 4671 participantes individuales. La organización total del espectáculo y tomando en consideración su amplitud dejó muy poco que desear, lo cual determina que la Convención Internacional de las Industria Discografica y Editorial (MIDEM) se consolidará aun más el año entrante.

Según impresión recogida durante mis visitas a muy importantes casas grabadoras en Italia y Francia, estos países se preparan fuertemente para su entrada absoluta dentro del mercado latinoamericano, grabando y promocionando sus artistas en Español y Portugués dentro de estas áreas. Los planes son de gran envergadura y tomando en consideración la calidad de las grabaciones, el talento de los intérpretes y el esfuerzo amplio en lograr excelentes grabaciones en idiomas,

que aunque diferentes, llevan las mismas raíces, hacen muy posible que Italia y Francia se unan al ya establecido éxito de España en el mercado latino internacional. Por su parte, ambos países se preparan para cooperar también activamente con los países productores de Latinoamérica, para darles entrada también en sus mercados, utilizando los mismos procedimientos. No está lejano ya el día en que los grandes intérpretes latinoamericanos estén grabando en Francés e Italiano, siguiendo ya el paso establecido por **Julio Iglesias**. Ejemplos de grabaciones muy exitosas de los mencionados países en los nuestros son: **Charles Aznavour, Domenico Modugno, Nicola di Bari, Al Bano, Gabriela Ferri** y muchos otros, no mencionados menos importantes. Por su parte, RCA Francesa está lanzando a su triunfal talento **Jean Francois Michael** en una producción en castellano "Fué un Matrimonio de Amor." Ante la calidad de la producción, los arreglos de **M. Bernholz** y la fuerza interpretativa de **Michael**, no dudo que estemos frente a un nuevo suceso internacional de gran fuerza en Latinoamérica y Estados Unidos latino.



Michael

**Machito** ha sido nominado para el Grammy Award este año, por su grabación realizada con **Dizzy Gillespie** y titulada "Afro-Cuban Jazz Moods" lanzada en Pablo Records . . . Según parece, **Albert Hammond** tuvo dificultades en los contratos planeados durante su "tournee" en Latinoamérica. Solo sus presentaciones en Viña del Mar, totalmente ármadas, fueron cumplidas a plenitud. Según se desprende de las informaciones recibidas, **Manolo Sanchez**, también "manager" de **Camilo Sesto**, actuará de ahora en adelante como su representante oficial . . . La "Cena de Gala de Record World" celebrada en el Florida Park de Madrid, España, y en la cual se entregaron los trofeos Record World a los talentos españoles, fué de un éxito absoluto. Gracias a la Industria Discográfica Española, artistas y medios, por su absoluto respaldo al evento y amplia asistencia . . . Triunfan rotundamente los integrantes del grupo **Miami Sound Machine** con su inter-



Miami Sound Machine

**Leonardo Favio**

(Continued on page 65)

# LATIN AMERICAN HIT PARADE

## Brazil

By PESQUISA (J. ROSEMBERG)

1. NEM OURO NEM PRATA  
RUY MAURITY—Son Livre
2. MY LIFE  
MICHAEL SULLIVAN—Top Tape
3. NUVEM PASSAGEIRA  
HERMES AQUINO—Tapecar
4. WHEN YOU'RE GONE  
MAGGIE MacNEAL—WEA
5. FERNANDO  
ABBA—RCA
6. DON'T GO BREAKING MY HEART  
ELTON JOHN & KIKI DEE—WEA
7. REMEMBER  
TONY STEVENS—Young
8. FIM DE TARDE  
CLAUDIA TELLES—CBS
9. ESTUPEDO CUPIDO  
CELLY CAMPELLO—EMI
10. SOY LATINO AMERICANO  
ZE RODRIG—Odeon

## Colombia

By WILLIAM VINASCO CH.

1. EN EL AMOR TODO ES EMPEZAR  
RAFAELLA CARRA
2. REGINA  
SERGIO Y ESTIBALIZ/REGINA
3. THE BEST DISCO IN TOWN  
RITCHIE FAMILY
4. COMO TE LLAMAS TU  
CLAUDIA
5. LA ULTIMA NOCHE  
SABU/RAPHAEL
6. QUE SERA SERA  
ISABEL PATTON
7. HAPPIER  
PAUL ANKA
8. OYE MI CORAZON  
JUNIOR
9. VINO GRIEGO  
JOSE VELEZ
10. YO, PESCADOR DEL AMOR  
DIEGO VERDAGUER/M. VALERIO

## Costa Rica

By RADIO MIL (ROBERTO A. GIRALT)

1. IF YOU LEAVE NOW  
CHICAGO
2. SORRY SEEMS TO BE THE HARDEST  
WORD  
ELTON JOHN
3. LA ZUALIANITA  
CHIRINO
4. DON'T MAKE ME WAIT TOO LONG  
BARRY WHITE
5. DO YOU KNOW WHERE YOU ARE  
GOING TO  
DIANA ROSS
6. DE REPENTE  
MARCO A. MUNIZ
7. ESA MUJER  
CUTITO LARRINAGA
8. UN DIA DE ABRIL  
CHIRINO
9. TU ERES  
PATRICIA DEAN
10. DO IT YOURSELF  
TERRY WINTER

## New York

By RADIO JIT (MIKE CASINO)

1. HIPOCRESIA  
PERLA
2. HOLA SOLEDAD  
ROLANDO LA SERIE
3. CUIDADO AMOR  
JULIO IGLESIAS
4. AL IMULSO  
HNOS LEBRON
5. VOLVERE  
DIEGO VERDAGUER
6. SOLO TU  
CAMILO SESTO
7. BESITO DE COCO  
CELIA CRUZ
8. EL BUEN PASTOR  
RALPHY LEAVITT
9. AJENO A TU PIEL  
LOS ANGELES NEGROS
10. VUELVE CONMIGO AMOR  
LOS SOBRINOS DEL JUEZ

## Nuestro Rincon (Continued from page 64)

pretación de "Live Again" (Renacer) y "Without your Love" (Tu amor Conmigo) en ambos idiomas, Español e Inglés . . . Lanzará Microfón de Argentina de inmediato un nuevo sencillo de **Leonardo Favio**, artista armado en exclusiva con el sello . . . La Asociación de Cronistas de Espectáculos de Nueva York (ACE) lanzó sus nominaciones para su "Selección de Valores Latinos del 1976" en la gran metrópoli . . . Mis saludos a **Sal Lopez**, programador de Radio Mundo Hispano de la WUNR Radio de Boston, Mass., y nuestra más calurosa felicitación por la labor desplegada en su área . . . Coco Records de **Harvey Averde** y **Sam Goff** lanzarán una Edición Limitada de un nuevo álbum de **Eddie Palmieri** conteniendo sus más importantes grabaciones de "salsa." El album será titulado "Gold 1973-1976" y amenaza con recibir plena aceptación.

After visiting several European countries and most of the labels in the area, I came back with my bag full of news that I will be printing in future columns . . . The 11th MIDEM (International Record and Music Publishing Market) was a complete success this year. Forty seven countries participated this year, including four not previously registered, 1054 companies (an increase of 8.5 percent over 1976), 263 exhibitors (an increase of over 18 percent), 559 exhibitors, including their affiliates an (increase of six percent over 1976), and 4671 individual participants.

During my visit to very important recording companies in Italy and France, I got the impression that these countries are preparing their successful participation in the near future in the Latin American market, recording most of their top artists in Spanish and Portuguese. Their plans have been positively stated and since several top artists from Italy and France have already been big sellers in Latin America, the whole idea seems great. Spain already conquered most of the Latin American market with their productions in Spanish. Great recording facilities and techniques from Europe are easily assimilated by Latin America. On the other hand, it seems that those countries are also contemplating the idea of giving Latin American product a piece of their markets, either in the original languages, which are Spanish or Portuguese, or forcing Latin artists to record in French or Italian. **Julio Iglesias** from Spain already recorded in several languages and he became a success in most of them. Countries with similar Latin roots but a difference in language that can be easily accomplished by any artist when recording could easily become a concrete block for all of their product. Names like **Nicola di Bari**, **Charles Aznavour**, **Al Bano**, **Gabriela Ferri** and a lot more became overnight successes when they recorded in Spanish in recent years. Now it seems that the whole thing will be accelerated. RCA, for example, recorded one of their top artists in France, **Jean Francois Michael**, in Spanish. The theme was titled in Spanish "Fue un Matrimonio de Amor." A great production, superb arrangements by **M. Bernholz** and a very energetic and dramatic performance by **Michael** could be an open door to immediate success in all Latin America and the Latin United States.

**Machito** has been nominated for a Grammy Award for the album he did with **Dizzy Gillespie**, titled "Afro-Cuban Jazz Moods," on Pablo Records. Good! . . . **Albert Hammond** had a lot of difficulties when touring Latin America since some of the contracts were not properly signed by his previous manager, but the one with **Viña del Mar**, Chile. Now he will be represented by **Manolo Sanchez**, also manager of **Camilo Sesto** . . . Our "Award Gala Dinner 1976" in Madrid, Spain was a complete success. Thanks to all the recording companies, artists

## Los Angeles

By KWKW (PEPE ROLON)

1. TE VOY A OLVIDAR  
JUAN GABRIEL—Arcano
2. LO VOY A DIVIDIR  
GRUPO EL TREN—Orfeon
3. TU TE VAS  
PERLA Y NILTON CESAR—Audio Latino
4. LA CRUDA  
ANTONIO AGUILAR—Musart
5. YO ME VOY  
LOS SOLITARIOS—Peerless
6. CANCION DE UN PRESO  
GLORIA ELVA—Fogata
7. CUANTO DAS  
MARIO SAUCEDO—Aro
8. CON EL AÑO VIEJO  
MIGUEL ANGEL Y S/Dem—Discos Fa
9. GORDITA  
JUAN LUIS—CBS
10. ESTOY CARGANDO UNA CRUZ  
LOS LINCES—International

## Miami

By WCMQ (HECTOR VIERA)

1. LO QUE TE HAS PERDIDO  
OMAR SANCHEZ—Pronto
2. AGUA  
JUAN PARDO—Ariola
3. RENACER  
MIAMI SOUND MACHINE—Audio Latino
4. DAME UN BESO  
ALBERT HAMMOND
5. FELICIDAD  
ANTONIO MARCOS—RCA
6. ALIVIO  
CHIRINO
7. NADA VA A CAMBIAR AL MUNDO  
LOS ANGELES—Hispavox
8. LA RUEDA DEL AMOR  
DANNY DANIEL—Miami
9. TRES PALABRAS  
LUIJA MARIA GUELL—Alhambra
10. LLUVIA  
CECILIA—Caytronics

and media for their complete support and cooperation which made an absolute success out of this event . . . **Miami Sound Machine**, a group from Miami, is starting to move nicely via "Live Again" and "Without Your Love," also recorded in Spanish under the titles "Renacer" and "Tu amor Conmigo" . . . Microfón from Argentina is ready to release a new single by their recently signed artist **Leonardo Favio**, a smash seller several years ago with CBS . . . Association of Critics (Trade) of New York (ACE) already established their nominees this year to receive their awards in a Gala Dinner in Manhattan . . . After 14 long months since the release of **Eddie Palmieri's** album "Unfinished Masterpiece," **Sam Goff** and **Harvey Averde** of Coco Records have announced that the company has released an album which includes some of the artist's most significant works and some of the most important "salsa" music ever recorded. The album, "Gold 1973-1976," was released two weeks ago . . . Our congratulations to **Sal Lopez**, radio programmer for Radio Mundo Hispano, WUNR Radio, Boston, Mass., for their accomplishments in the area.



## LATIN AMERICAN ALBUM PICKS



### SI YO FUERA EL

DYANGO—EMI Odeon C062-21287

Con arreglos y dirección de Alfredo Domenech, Dyango de España se luce en grandes baladas entre las cuales se destaca "Si yo fuera él" (R. Girado) ganadora de Benidorm. "Cuando quieras, donde quieras" (Salerno - Dammicco - Belgrano), "El primer baso" (A. Girado), "Alma, Corazón y Vida" (A. Flores) y "No tuvo suerte" (Baglioni-Coggio-Ortega).

■ With arrangements and direction by Alfredo Domenech, Dyango from Spain is at his best in this new ballad package in which "Si yo fuera el," winner of the Benidorm Festival, is included. Also good: "Cuando quieras, donde quieras," "Igual que a mí" (Rivgauche-Sarrel-Belgrano), "Aunque me voy" (Ortega) and "No tuve Suerte."

(Continued on page 66)

# Latin American Album Picks

(Continued from page 65)

WILLIE COLON PRESENTS RUBEN BLADES



## METIENDO MANO!

WILLIE COLON PRESENTS RUBEN BLADES—  
Fania JM 00500

Con arreglos de Willie Colon, Louie Cruz, Luis Ortiz y Louie Ramirez, Ruben Blades se luce en esta producción salsa de Willie Colon. Bella mezcla neoyorkina! "La Maleta" (R. Blades), "Me Recordarás" (F. Dominguez), "Plantación Adentro" (G. Alonso) y "La Mora" (E. Grenet).

■ With arrangements by Willie Colon, Louis Cruz, Luis Ortiz and Louis Ramirez, Ruben Blades proves how good he is in this Willie Colon salsa production. Sensational New York mixing! "Pueblo" (R. Blades), "Lluvia de tu cielo" (J. Ortíz), "Pablo Pueblo" (R. Blades), others.



## MEU CORACAO E UM PANDEIRO OU

ROLANDO & LUIZ ANTONIO—RCA FPLI 0117  
Producción francesa llena de colorido y sabor brasilleño en interpretación de los muy talentosos Rolando y Luiz Antonio, éxito en Francia. ¡Inmejorable mezcla! "Jeanne La Francaise" (Ch. Buarque), "Alo, Alo" (A. Pilho), "Sol Negro" (C. Veloso) y "Coco Verde" (T. Calazana-R. Villas).

■ A French production full of Brazilian flavor and rhythm by the very talented Rolando and Luis Antonio, a success in France. Great mixing and sound! "Please Garçon" (Joyce), "Palavras" (L. Gonzaga), "Chica Chica Boom Chic" (B. Gordon-O. Santiago) and "Jeanne la Francaise."

## CON BAJO Y TODO

OSCAR D'LEON Y SU SALSA MAYOR—  
Top Hits THS 2012

Con arreglos de Hector Hurtado, Oscar León, Samuel del Real y Victor Mendoza, Oscar D'Leon y su Salsa Mayor de Venezuela prueban cuan buena puede ser la salsa venezolana. Excelente mezcla y sonido! "Porque me gusta" (O. De Leon), "Compasión" (D.D.), "Tu no sabes na" (J. Hernandez-O. Leon), "Por tu bien" (O. de Leon) y "Para Chango" (O. de Leon). Cantan Oscar y Will.

■ With arrangements by Hector Hurtado, Oscar Leon, Samuel del Real and Victor Mendoza, Oscar D' Leon and his Salsa Mayor prove here how good their salsa can be. Good sound and mixing! "Porque me gusta," "Compasión," "Por tu bien," more.

## The Coast (Continued from page 14)

**Warren Zevon**, netted \$39,000 last week for *Simpatico*, an anti-nuclear initiative. All shows were sell-outs, with Lotusland chief operating executive **Jerry Brown** showing up in Sacramento, while **Bill Walton** dropped by in Portland, where Browne participated in a press conference with Walton, **Alvin Duskin**, **Jack Scott**, and KZOK-FM (Seattle) music director **Lori Holder**.

**HAIR ON PALMS**: Meanwhile, Zevon and Browne are starting up sessions for the second Zevon album, this time to be co-produced by Jackson and **Waddy Wachtel**. Excitable boy Zevon could not be reached for comments on allegations that LA mayor **Tom Bradley** had publicly thanked him for scheduling initial sessions during daylight hours.

**JUST FOLKS**: **Glen Campbell** was feted at the Capitol space needle last week, the occasion being his fifteenth anniversary in der biz, fifteenth year with Capitol, and recent re-signing. Highlight was a tasteful little set by Glen and band, featuring some nimble banjo and fiddle work by **Carl Jackson**. If only Campbell himself had loosened up and picked the way he really could . . . He's still his ingenuous, kinda silly but ingratiating self on stage, but for this walk-on he was definitely a bit hipper: his better lines for the evening included his promise "to do a couple of numbers, folks . . . and then I'll play some songs," and his explanation that "This one's in the key of F, that's F as in love." Shucks, Glen, that's downright randy . . .

**FURTHERMORE**: **Jethro Tull's** seven-concert small-hall sweep in January grossed \$286,244, according to **Terry Ellis**. The dates received minimal ad boosts, but sold out quickly. And, judging from the **Dorothy Chandler** benefit, **Ian Anderson's** intention of restoring intimacy and detail to concert performances scaled to arena dimensions paid off handsomely . . . **Undisputed Truth** (Whitfield/WB) set the Starwood house record two weeks ago when 1400 packed the club.

# COUNTRY RADIO

By CHARLIE DOUGLAS

■ WPL0 looking good in the latest ARB—up in the Atlanta market from a 4.2 to a 5.0 under PD **Jim Clemens** . . . **Moon Mullins** doing well with his WINN in Louisville, up to 8.6 from a 7.4, and the folks at WMC in Memphis are grinning like money in the bank with a healthy increase to 14.0 from an 11.4. WIRE in Indianapolis slipped a bit, down to 11.9 from a 13.3 . . . One of the busiest country markets is Houston, where the three country stations (four if you count the simulcast of KIKK-AM & FM) hold a total share of 12.9. KIKK-AM & FM at 6.5, KENR took a nosedive to a 3.9 and KNUZ up a bit to 2.1.

KPIK (Colorado Springs) will be making a few format changes under PD **Charlie Brown**. KPIK-FM will become a progressive country station with massive music content on a 50/50 album-single rotation policy. Brown plans several "blocks" within each hour's programming. The new line-up will be Brown, **Mike Weber**, **Rich Green**, **Rick McGee** and **Lori Lynn**. Over on the AM side, traditional country remains with **Tex Lively**, "**Pappy**" **Dave Stone** and **Bob Woodruff**. In June, KPIK-AM celebrates its 20th anniversary of exclusive country programming and will become the first Colorado station to schedule a group tour of Fan Fair . . . KHOS (Tucson) is in need of an all-nighter. Contact **Tommy Wright** . . . WKCQ-FM (Saginaw) is looking for two air personalities. Contact **Tom Samoray** . . . **John Harmon**, formerly with KIKK and WVOJ, is looking. You'll find him at (205) 588-0265 . . . **John Prigge** at KSO (Des Moines) is accepting tapes and resumes for possible future openings, and **Bob Lewis**, formerly of KIKK and KAFM, is looking. He's at (713) 661-4269.

Few rumbles on the street about a possible format change to country for another facility in Birmingham. Some successful operators from another market are involved; nothing firm, but the market may be opening up somewhat in competition.

**Gene Pope** at WVOJ (Jacksonville) is looking for an uptown air personality and encourages female applicants . . . **Mike Shanin** is the new PD at KCKN (Kansas City) . . . KEAN (Brownwood, Tex.) goes to a full country format from a gospel format . . . **Jay Price** leaves the air at KCUB (Tucson) and joins the station's sales department.

**Sammy Taylor**, gentle man, gentleman, legend of the northwest and 40 year air personality at KWJJ (Portland), having a tough recovery period from extensive throat surgery. Sammy has been around so long that he was there working before many of us were on this earth. A fine man, and I'm sure he'd welcome a note from you . . . WHNE (Chesapeake/Norfolk) is going country and they'll be starting in a heavy way. **Jack Gale**, long time personality, will move into the station as morning man, coming from Miami, and **Charlie Wiggs** moves over to the new country facility after 16 years at WCMS (Norfolk). Wiggs says he'd like to get in contact with **Lee Ross**, super personality from the west coast. If you know where he is you might have him touch base with Wiggs.

Please forward all Country Radio information to Charlie Douglas, P.O. Box K, Picayune, Mississippi 39466.

## UNCF Honors Flack



Atlantic recording artist **Roberta Flack** was honored in New York recently by the United Negro College Fund (UNCF). The occasion was the 5th annual "UNCF Aquarius Birthday Dinner Celebration," an exclusive fund-raising event hosted by the Yellow Go-Rilla Productions Ltd. branch of the UNCF. Proceeds from the dinner, which took place at the World Trade Center's Windows of the World restaurant, go towards establishing a classical music study scholarship at one of the 41 member colleges of the UNCF. Pictured, from left: **Stewart Bosley** (Ms. Flack's husband), **Roberta Flack**, Manhattan borough president **Percy Sutton**, **Connie Johnson** and her husband **Hillery Johnson**, vice president/director of special markets for Atlantic Records.

## Coury Feted in France



Polydor International recently welcomed RSO president Al Coury to Europe by throwing a dinner party in his honor at the Oasis, La Napoule in the south of France. Pictured here (back row, from left): Frederic Noel, pop product manager, Paris; Antonio Cocco, pop product manager, Milan; Peter Sibley, London manager; Helen Walters, press officer; Rainer Schmidt-Walk, marketing manager, Hamburg; Janis Lundy, assistant to Al Coury and Klaus Bulow, public relations, Polydor Group. Seated are Coury and his wife, and Chris Youle, managing director, RSO.

### CLUB REVIEW

## A Knight of Natural Energy

■ CHERRY HILL, N.J. — Through the blistering cold, the energy crisis and the sixth episode of "Roots," hundreds of Gladys Knight and The Pips fans turned out to view a soul movement at the Latin Casino in Cherry Hill, New Jersey.

Melodically they graced the stage with "How Can You Say I Don't Love You," and with their own rendition of "Celebrate," natural heat started to warm up

## Good Sounds Bash

■ MIAMI—Stephen J. Nicholas, executive vice president of Good Sounds Records, Inc. (a subsidiary of Criteria Recording Studios) and Home-At-Last (under the direction of Cindy Johnson and Jeri Jenkins) co-hosted a gala party at the new Criteria Mansion in Miami Beach on January 28 to celebrate the formation of the new label and presented Good Sounds' first recording act, the Billion Dollar Band.

Mack Emerman, Criteria president/owner, and his entire staff were on hand, including Steve Gursky, Alex Sadkin, John Blanche and Jack Adams, as were Henry Stone and family and his TK Production staff, Mr. & Mrs. Steve Alaimo, Clarence Reid, Larry Brahm, Howard Smiley, and a contingent of T.K.'s artists, including Gwen McCrae, Foxy, Timmie Thomas, Latimore and members of K.C. and the Sunshine Band.

### Jam Session

The evening's festivities included a two-hour show by BSB and a star-studded jam session which featured the talents of Bonnie Bramlet, Kitty Woodson and such Capricorn artists as Wet Willie and Grinderswitch and George Terry (Clapton/Stills guitarist) and members of Dickey Betts group.

the theatre. They sing "So Sad The Song" after expressing gratitude for all those movie goers who saw "Pipe Dreams." Another movie in which Gladys participated, "Claudine," bought about the rhythm of "On And On."

Reflecting as far back as the early sixties, "Every Beat Of My Heart," "Daddy Could Sweat," "You're The Best Thing That Ever Happened To Me" and "Midnight Train To Georgia," bought moments of reminiscence.

Lights went down, and orchestration set the mood for the emotional beauty of "The Way We Were." Sizzling beats, coupled with strong rhythm patterns paved the way for "Imagination," but settled down for "Neither One Of Us." Completing a show of versatility and professionalism was "I Heard It Through The Grapevine." It was definitely a Knight of natural energy.

Dede Dabney

## Improv Honors McPartland & Byrd



Improv honored Marian McPartland and Charlie Byrd, both of whom have new album releases on the label, at a Cafe Carlyle reception February 3. Enjoying the proceedings were execs from metropolitan area retailers, publishing and staff personnel from trade papers and magazines, free lance reviewers, music directors and deejays from the New York area. Label president Bill Hassett, who founded Improv with partner Tony Bennett in late 1975, introduced Improv staff and emceed live performances by McPartland and Byrd. Pictured at the reception are from left Ms. Lynn Lowin, daughter of David Rothfeld, VP, record division, Korvettes, Rothfeld, Miss McPartland, Byrd and Hassett.

### CONCERT REVIEW

## Rollermania Hits Los Angeles

■ LOS ANGELES — The Bay City Rollers (Arista) made their long-awaited Los Angeles debut to an audience which could have been described as nothing short of pandemonium. Before the Rollers even hit the Santa Monica Civic stage, tartan clad preteens, teens and a few curious post-teen on-lookers were in the midst of the latest phenomenon, Rollermania. Shrieks and cries from the lucky fans who got tickets to the sold-out concert proclaimed individual Roller preferences through the homemade badges and banners. Eric, Les, Derek, Woody and Pat rang throughout the hall as if each were a separate team and the Superbowl were about to begin.

The Civic engagement attested to the impact the Rollers had already made worldwide and were hoping to repeat during their American cross-country drive. The event appropriately opened to a tape of the Apollo countdown, whereupon a large screen onstage projected photographs of perhaps the happiest, and most justifiably so, rockers in the world. With a large explosion, the Rollers jumped onstage and grabbed their instruments. Opening the set with "Rock and Roller," deafening screams drowned out a good portion of the audio, but it was clear that the Rollers could play extremely well, though it almost seemed as though they could have just stood and smiled and gotten the same response.

All of the AM hits rolled out—"Money, Honey," "Rock and Roll Love Letter," "I Only Want To Be With You" and their most recent chartbuster, "Yesterday's Heroes," with the group receiving non-stop

standing ovations.

Perhaps the only hazards observed during the concert were to the Rollers themselves, as girls struggled to jump onstage and attack their favorite member. Security guards and record company personnel were kept busy trying to control the crowd's overt enthusiasm. Winding up with their best known number to date, "Saturday Night," the driving pace had won over the entire audience, which was chanting along the chorus line illustrating that all the disbelievers who thought Rollermania would never conquer America were wrong.

Pamela Turbov

### CONCERT REVIEW

## Jethro Tull's Intensity Sparks Radio City Show

■ NEW YORK — Ian Anderson's stage persona has evolved along with Jethro Tull's music: the combination wild man-philosopher of the early albums and tours has given way to the relatively gentle minstrel of today, although the manic energy that is Anderson's trademark is still in evidence. At Tull's recent stand at Radio City Music Hall, Anderson seemed most concerned with the minstrel.

Tull's lineup has undergone changes, but now seems set: bassist John Glascock has now been a part of the group for two tours, and drummer Barriemore Barlow is a veteran. Combined with the band's core, founder Anderson, guitarist Martin Barre and keyboard specialist John Evan, the two provide the underpinnings of a sound that seems to be re-examining the jazz and blues sources that gave birth to Tull.

"Minstrel In The Gallery" and "Too Old To Rock 'n' Roll, Too Young To Die" sounded strongest of the newer Tull material, and evoked an audience response similar to that given the older favorites. The band has rearranged "A New Day Yesterday" to bring out the blues tune on which it was based, and most of the other Tull hits of past years have also changed with time.

The "Aqualung" songs which closed the set and provided the encores still stand as Anderson's best, however. Whether or not their editorial intent was ever successful, they are among the most powerful and well arranged of the art rock standards of the last 10 years, and time has curbed some of the excess for which Anderson and his players were once criticized.

Mark Kirkeby

## CANADA

By **ROBERT CHARLES-DUNNE**

■ **TORONTO**—Five, Six, Pick Up Styx Dept: A&M did just that and their Canadian operation will show a healthier bottom line as a result. **Styx** and **Moxy** have just completed an east coast, Quebec and Ontario tour which gave both bands their first real national exposure. The bill drew record numbers of people with most shows selling out well in advance. "Equinox" is platinum and the recently released "Crystal Ball" is now gold and quickly approaching platinum as well. A&M Canada, as might have been guessed, could not be happier.

Also doing remarkably well here is **Genesis**, who will perform in March in the 18,000 seat Maple Leaf Gardens and may even be asked to perform a second show, according to reliable sources, should the tickets sales warrant. A fortnight later, ex-Genesis singer **Peter Gabriel** makes his concert debut at the same venue, and it's expected he'll do just as well.

Bay Street Shuffle Dept.: **Mike McCoy**, the jock CHUM-FM brought in to help the station meet the CRTC's foreground programming requirements, will assume the national promotion director's chair at CBS Feb. 21. Former national promo man **Charlie Camilleri** moves to artist relations. **Michel Kordupel**, former head of Musimart's promotion in Canada, has joined Cinram Ltd., one of the largest manufacturers of pre-recorded 8 track and cassette tapes in Canada. A subsidiary production house, Productions Filoson, will allow Kordupel to sign and produce new artists, primarily Quebecois talent initially. **Domenic Postorino** has left his position at Quality Records with no replacement named as yet. **Kenny Harris**, formerly with Van and Pyramid labels, has announced the formation of Neptune Records in Vancouver. GRT press officer **Perry Goldberg** will now promote GRT product to local radio stations while Ontario promotion man **Chris Cakebread** will become more active in the label's press affairs and continue to work the secondary markets.

Bits And Pieces Dept.: Attic Records' **Shirley Eikhard** has been confirmed as the special guest on the upcoming **Lou Rawls** tour of Canada. Meanwhile, Shirley's also been picked to sing the theme song from **Stanley Kramer's** new flick, "The Domino Principle," "Someday Soon."

## ITALY

By **ALDO PAGANI**

■ The Festival of San Remo, organized by **Vittorio Salvetti**, will take place March 3-5. A competition will take place among the 12 finalists and several guest artists will appear. The closing night ceremonies will be televised.

Most of the Italian record industry was at MIDEM this year and a great deal of enthusiasm was shown towards Italian productions. As a result, the third **Morris Albert** album will be edited in Italy by Eleven Music Company, distributed by Fonit-Cetra. An album by **The Judge's Nephews** will also be released by that label.

**Carlos Maria Badini**, former director of the "Comunale de Bologna Theater," has been named director of the Theater Alla Scala de Milan. **Claudio Abbado** was appointed artistic director, and **Giorgio Strehler**, president and director of the "Piccolo Theater," was named artistic adviser. **Paolo Grassi**, the former head of Alla Scala, has been named president of RAI (Italian Radio and Television).

**Paolo Ruggeri**, already at RCA's marketing office, has been named responsible for planning. **Domenico Cursi** is now responsible for the sales department, covering the entire country.

The meeting for a renewal of assignments in the National Association of Recording Critics took place Dec. 15 at the "Circolo Della Stampa di Milano" (Journalism Circle of Milan). The new board of directors is: **Pino Candini**, **Arrigo Polillo**, **Dino Tedesco** and **Ornela Zanuso**. Tedesco was appointed to the post previously held by **Roberto Buttafava**.

**Ezio Radaelli** will bring back the "Cantagiuro" to the Sports Stadium under the organization of **Carlo Siena**. Siena has said he will give the event the same characterization as it had in the "Golden Days."

The RAI (Italian Television Broadcasting Station) has suspended the "Hit Parade" and "Dischi Caldi" shows. No reason was given by the RAI and the recording companies were given no prior notice.

## ENGLAND

By **RON McCREIGHT**

■ **LONDON**—An unexpected high demand for singles during the past month has caused major record companies an unprecedented problem. EMI recently found itself in the position of pressing nearly 50 percent of all chart singles, including the top 3, and in the case of **David Soul's** No. 1 they were forced to import 100,000 from the U.S. to cover the backlog of orders. A few weeks ago some of EMI's 50 7" presses were considered "surplus to requirement," but now they need twice that number and therefore arrangements have been made for extra pressing capacity in various parts of Europe. This new demand is not restricted to chart-toppers, as most companies with singles just breaking believe that they are already selling sufficient quantities to be placed in the top 50 under normal circumstances. WEA, with eight current hits, may also be turning to its American parent company, having already imported copies of the **Manhattan Transfer** record from France.

CBS paved the way for this current surge by closing 1976 with an excellent run of chart success, capturing 20.7 percent of the singles market for the last quarter of the year. In the British Market Research Bureau survey, CBS showed an increase of 9.3 percent of their market share in singles over the same period in 1975, and a total of 9.9 percent of the album market, thus finishing second to EMI in this category.

Adding to EMI's current difficulties but also to profits are yet more potential big records from **Wings** ("Maybe I'm Amazed"—Parlophone), **Elton John** ("Crazy Water"—Rocket) and **Suzi Quatro** ("Tear Me Apart"—Rak). Private Stock piles on the pressure too with **Barry Blue's** "Billy" and **Barry Ryan's** "Brother," and other hits come from **Bonnie Tyler** ("More Than A Lover"—RCA), **Maxine Nightingale** ("Love Hit Me"—UA), and **Electric Light Orchestra** ("Rockaria"—Jet). Some giant albums surface this week with **Pink Floyd's** "Animals" (Harvest), **John Lodge's** "Alone" (Decca) and **Ten Years After's** "Second Greatest Hits Of" (Chrysalis) all certain to reach the top 5.

London's commercial music station, Capital Radio, has introduced its Music Awards scheme, the first of which were presented at the Grosvenor House Hotel last Thursday (3rd). The presentations were made by Capital chairman **Sir Richard Attenborough** and those honored were **Paul McCartney** and **Wings** (Best London Concert); **Elton John & Kiki Dee** (Best Single Together—"Don't Go Breaking My Heart") and individually top male and female singers; **10cc** (Best Album—"How Dare You," and Most Requested Record—"Mandy"); **Climax Blues Band** (Best New Group); and **Dr. Feelgood** (Best London Group).

**Neil Sedaka** will play seven concerts at the London Palladium commencing May 16th which will be promoted by **Barry Dickins** for MAM. The one man shows will consist of two hours of music tracing Sedaka's 25 year career without the aid of any other musicians. **The Stylistics** arrive on March 13th for two months of concert and cabaret, including an appearance at the Royal Albert Hall on March 22nd. **Black Sabbath** commences a short British concert tour on March 2nd, climaxing with two nights at the Hammersmith Odeon on the 12th and 13th, and **Graham Parker** with **Rumour** is on the road throughout March playing college and concert dates, including the Rainbow on the 13th.

Polydor is heavily supporting **The Hollies'** "Live Hits" album, released on February 25th, immediately prior to three major British dates which precede an extensive German tour. TV advertising throughout March and April is the main feature of the campaign, which goes under the banner of "You Can't Help Joining In With The Hollies."

Likewise, Arista is putting a major promotional and marketing effort behind two hot new British bands, **Bandit** and **Burlesque**. Both campaigns involve extensive press advertising to back up live dates—Bandit guesting on the current **S.A.H.B.** tour and Burlesque headlining a series of college dates during February and March.

# ENGLAND'S TOP 25

## Singles

- 1 DON'T CRY FOR ME ARGENTINA JULIE COVINGTON/MCA
- 2 DON'T GIVE UP ON US DAVID SOUL/Private Stock
- 3 WHEN I NEED YOU LEO SAYER/Chrysalis
- 4 SIDE SHOW BARRY BIGGS/Dynamic
- 5 ISN'T SHE LOVELY DAVID PARTON/Pye
- 6 DON'T LEAVE ME THIS WAY HAROLD MELVIN & THE BLUENOTES/CBS
- 7 DADDY COOL BONEY M/Atlantic
- 8 JACK IN THE BOX MOMENTS/All Platinum
- 9 CAR WASH ROSE ROYCE/MCA
- 10 SUSPICION ELVIS PRESLEY/RCA
- 11 YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK DRIFTERS/Arista
- 12 WILD SIDE OF LIFE STATUS QUO/Vertigo
- 13 DON'T BELIEVE A WORD THIN LIZZY/Vertigo
- 14 I WISH STEVIE WONDER/Motown
- 15 THINGS WE DO FOR LOVE 10cc/Mercury
- 16 BOOGIE NIGHTS HEATWAVE/GTO
- 17 EVERY MAN MUST HAVE A DREAM LIVERPOOL EXPRESS/Warner Bros.
- 18 CHANSON D'AMOUR MANHATTAN TRANSFER/Atlantic
- 19 SING ME THE BROTHERS/Bus Stop
- 20 NEW KID IN TOWN EAGLES/Asylum
- 21 THIS IS TOMORROW BRYAN FERRY/Polydor
- 22 WHAT CAN I SAY BOZ SCAGGS/CBS
- 23 MORE THAN A FEELING BOSTON/Epic
- 24 DON'T LEAVE ME THIS WAY THELMA HOUSTON/Motown
- 25 EVERYBODY'S TALKIN' 'BOUT LOVE SILVER CONVENTION/Magnet

## Albums

- 1 RED RIVER VALLEY SLIM WHITMAN/UA
- 2 LOW DAVID BOWIE/RCA
- 3 DAVID SOUL/Private Stock
- 4 SONGS IN THE KEY OF LIFE STEVIE WONDER/Motown
- 5 ARRIVAL ABBA/Epic
- 6 EVITA VARIOUS ARTISTS/MCA
- 7 GREATEST HITS SHOWADDYWADDY/Arista
- 8 HOTEL CALIFORNIA EAGLES/Asylum
- 9 GREATEST HITS ABBA/Epic
- 10 WINGS OVER AMERICA/Parlophone
- 11 A DAY AT THE RACES QUEEN/EMI
- 12 WIND AND WUTHERING GENESIS/Charisma
- 13 GREATEST HITS OF FRANKIE VALLI/4 SEASONS/K-Tel
- 14 A NEW WORLD RECORD ELO/Jet
- 15 ENDLESS FLIGHT LEO SAYER/Chrysalis
- 16 DISCO ROCKET VARIOUS ARTISTS/K-Tel
- 17 LUXURY LINER EMMYLOU HARRIS/Warner Bros.
- 18 GREATEST HITS: 1971-1975 EAGLES/Asylum
- 19 JOHNNY THE FOX THIN LIZZY/Vertigo
- 20 100 GOLDEN GREATS MAX BYGRAVES/Ronco
- 21 HIT SCENE VARIOUS ARTISTS/Warwick
- 22 GREATEST HITS HOT CHOCOLATE/Rak
- 23 TUBULAR BELLS MIKE OLDFIELD/Virgin
- 24 LOST WITHOUT YOUR LOVE BREAD/Elektra
- 25 JAIL BREAK THIN LIZZY/Vertigo

# The Import Report

## TOP SALES

- 801 LIVE—Island  
 STORY OF THE WHO—Polydor  
 STRATOSFEAR—Tangerine Dream—  
 Virgin

## DISCOUNT RECORDS- AURA SOUNDE/NATL.

- 801 LIVE—Island  
 GREATEST HITS—Nazareth—A&M  
 HOLLIES LIVE—CBS  
 LIVE AT THE PALLADIUM—  
 Carpenters—A&M  
 LOTUS—Santana—CBS  
 OFFICIAL CEREMONY OF THE  
 OLYMPIC GAMES—Polydor  
 STORY OF THE WHO—Polydor  
 STRATOSFEAR—Tangerine Dream—  
 Virgin  
 THEY SOLD THEIR SOULS FOR  
 ROCK 'N' ROLL—Black  
 Sabbath—WB  
 20 GOLDEN GREATS—Beach  
 Boys—EMI

## RECORD WORLD/TSS STORES/LONG ISLAND

- 801 LIVE—Island  
 HOLLIES LIVE—CBS  
 IN A GLASS HOUSE—Gentle  
 Giant—WWA  
 JOHN DENVER LIVE—RCA  
 LIVE AT THE PALLADIUM—  
 Carpenters—A&M  
 ONCE UPON A STAR—Bay City  
 Rollers—Bell  
 PERFORMANCE (ORIGINAL  
 SOUNDTRACK)—WB  
 SHOUTS ACROSS THE STREET—  
 Alan Price—Polydor  
 STORY OF THE WHO—Polydor  
 THE HERMIT—John Renborne—  
 Transatlantic

## RECORD THEATRE/ BUFFALO

- CANTERBURY TALES—Caravan—  
 Decca  
 801 LIVE—Island  
 FREE AND EASY, ROUGH AND  
 READY—Free—Island  
 HYMNS-SPHERES—Keith Jarrett—  
 ECM  
 MIDNIGHT IN SAN JUAN—  
 Danny Kirwan—DJM  
 PIPER'S BROKEN FINGER—  
 Boys of the Lough—Transatlantic  
 STACK O' TRACKS—Beach Boys—  
 EMI  
 STORY OF THE WHO—Polydor  
 SYMPHONIC PICTURES—SFF—  
 Brain  
 TEENAGE DEPRESSION—Eddie and  
 the Hot Rods—Island

## CUTLERS/NEW HAVEN

- A DAY AT THE RACES—Queen—  
 Elektra  
 CANTERBURY TALES—Caravan—  
 Decca  
 DEEP END—Isotope—Gull  
 801 LIVE—Island  
 FLOW MOTION—Can—Virgin  
 GENTLE GIANT LIVE—EMI  
 KALEIDOSCOPE OF RAINBOWS—  
 Neil Ardley—Gull  
 LOVE'S A PRIMA DONNA—  
 Steve Harley & Cockney Rebel  
 —EMI  
 SPACE SHANTY—Khan—Deram  
 VIRGIN KILLER—Scorpions—RCA

## RECORD RENDEZVOUS/ CLEVELAND

- CONCERTS—Henry Cow—Virgin  
 801 LIVE—Island

- EUTERPE—Daavid Allen—Virgin  
 GUITAR/VOCAL—Richard  
 Thompson—Island  
 HELEN OF TROY—John Cale—  
 Island  
 HYMNS-SPHERES—Keith Jarrett—  
 ECM  
 LET'S HAVE A PARTY—Kevin  
 Coyne—Virgin  
 STRATOSFEAR—Tangerine Dream—  
 Virgin  
 TEENAGE DEPRESSION—Eddie and  
 the Hot Rods—Island  
 THE NIGHT THE LIGHTS WENT ON  
 IN LONG BEACH—ELO—WB

## PEACHES/DALLAS

- BEST OF KC & THE SUNSHINE  
 BAND—Jay Boy  
 BLIND FAITH—Polydor  
 BOXED—Mike Oldfield—Virgin  
 801 LIVE—Island  
 GREATEST HITS—Fleetwood  
 Mac—CBS  
 LOTUS—Santana—CBS  
 SLOW DEATH (EP)—Flamin'  
 Groovies—UA  
 20 GREATEST HITS—Various  
 Artists—Spector Intl.  
 VIRGIN KILLER—Scorpions—RCA  
 WINTER SOLSTICE (EP)—Jethro  
 Tull—Chrysalis

## INDEPENDENT/DENVER

- ASTONISHING SOUNDS,  
 AMAZING MUSIC—Hawkwind  
 —Charisma  
 ATTIC THOUGHTS—Bo Hanson—  
 Charisma  
 BLIND FAITH—Polydor  
 801 LIVE—Island  
 MACULA TRANSFER—Edgar  
 Froese—Virgin  
 OCTOBERON—Barclay James  
 Harvest—Polydor  
 ONCE UPON A STAR—Bay City  
 Rollers—Bell  
 STRAIGHT UP—Badfinger—Apple  
 STRATOSFEAR—Tangerine Dream—  
 Virgin  
 WIND AND WUTHERING—  
 Genesis—Charisma

## RECORD FACTORY/ SAN FRANCISCO

- AXE VICTIM—Be Bop Deluxe—  
 Harvest  
 BEST OF KC & THE SUNSHINE  
 BAND—Jay Boy  
 801 LIVES—Island  
 HOLLIES LIVE—CBS  
 JANE LIVE—Brain  
 LOTUS—Santana—CBS  
 OCTOBERON—Barclay James  
 Harvest—Polydor  
 PHOENIX—Epic  
 STORY OF THE WHO—Polydor  
 THE NIGHT THE LIGHTS WENT ON  
 IN LONG BEACH—ELO—WB

## ODYSSEY/SOUTHWEST & WEST

- ALBEDO 0.39—Vangelis—RCA  
 BEST OF GEORGE HARRISON—  
 EMI  
 CONCERTS—Henry Cow—Virgin  
 801 LIVE—Island  
 L—Steve Hillage—Virgin  
 MORIN HEIGHTS—Pilot—EMI  
 RARE MASTERS VOL. 5—Various  
 Artists—Spector Intl.  
 SOFTS—Soft Machine—Harvest  
 STRATOSFEAR—Tangerine Dream  
 —Virgin  
 20 GREATEST HITS—Various—  
 Spector Intl.

## Say, What?



Warner Bros. has signed a new British group called Deaf School. Three of the eight band members got together in London with their manager, Warner Bros. vice president and director of artist development Bob Regehr and WEA-UK deputy managing director Derek Taylor to map out strategy for the group's forthcoming tour of the United States. Participants pictured include, from left: Cliff Langer, Eric Shark and Bette Bright of Deaf School; Regehr; manager Frank Silver; agent Barry Dickens and Taylor.

## Injunction Upheld In Springsteen Case

■ NEW YORK—In an opinion issued on January 25, the Appellate Division, First Department, unanimously affirmed the injunction issued by Supreme Court Judge Arnold Fein which bars Bruce Springsteen and Jon Landau from recording an album for CBS Records in violation of the rights of Laurel Canyon Ltd., which is owned by Mike Appel. The five judge Appellate Court relied upon two opinions issued by Judge Fein which held that Springsteen had breached his contracts with Appel, and that Landau had no rights under these contracts.

## Col Pics Earnings

(Continued from page 4)  
from the second quarter of 1975.

The CPI figures represent totals for Arista's worldwide operations which, according to the label, do not reflect an increase in revenues of 3 to 4 percent earned by the U.S. division over that period. Further, the U.K. fiscal period, which ends one month earlier than the U. S. quarter, does not reflect net income for December.

Arista earnings for the quarter were \$6,657, down from 10,288 in 1975. For the six month period, earnings were 12,527, down from 16,071 in 1975.

The CPI earnings represent an increase of more than \$1.4 million over the comparable period in 1975.

For the six months ending December 25, 1976, net income was \$21,908,000 or \$2.64 per share compared to \$9,116,000 or \$1.10 per share over the previous year. Operating earnings after taxes were \$4,653,000 or 56 cents per share in the six month period compared to \$3,649,000 or 44 cents per share in the first half of the prior fiscal year.

## Sound Communications Pacts with Pearson

■ LOS ANGELES—Sound Communications, Inc. has contracted with John Pearson International, Inc. to have radio product distributed on a worldwide basis, exclusive of U.S. rights. The initial offering will be "Inner View," SC's rock interview series with a two-part interview with Stevie Wonder opening the series.

### Sales Network

John Pearson International, an independent distributor specializing in foreign markets, has established a network of sales representatives who until now have dealt solely with television properties, including "Maude," "Good Times," "The Jeffersons," "The Lucy Show" and "Lassie." This is their first move into radio.

## Columbia Fetes Mason



Columbia recording artist Dave Mason recently had his "Dave Mason" album certified gold by the RIAA for his first gold record for Columbia. To celebrate this, Columbia hosted Mason to a lunch during which he was presented with the gold record award. His current album is "Certified Live." Shown from left: Barry Rothman, attorney; Jason Cooper, Mason's manager; Mason's mother, who accompanied him on his tour; Dave Mason; band members Gerald Johnson; Mike Finnegan; Rick Jaeger; Jim Krueger.

## Chappell Honors Teddy Holmes

■ LONDON—Teddy Holmes, director of Chappell & Co., Ltd., was honored here last week in recognition of his 60 year career with the company. It was announced at the testimonial dinner that Holmes will be retiring from his position as director but will continue as a member of the board of directors and serve as exclusive consultant to the company.

Holmes joined Chappell in 1917 as a junior shop assistant and two years later became a piano demonstrator, or song plugger, for all the major stage performers, including the vaudeville star Gracie Fields. He moved to the American department in 1929 to work with the scores of major Broadway scores including "Show Boat." During his time in that department he worked closely with such composers as George Gershwin, Jerome Kern, Irving Berlin, Ivor Novello, Noel Coward, Rogers & Hammerstein, Jules Styne, Alan Jay Lerner, Arthur Schwartz and Stephen Sondheim. He initiated the Chappell Spe-

cial Record Library in the 1940s and joined the company's board of directors in 1951.

The dinner was hosted by Stephen Gottlieb, vice chairman of Chappell, and attended by both English and American composers and publishers. On hand to congratulate Holmes on his long career were Georges Meyerstein-Maigret, vice president of Polygram, president of the Polygram publishing division, and chairman of Chappell & Co., Ltd.; Norman Weiser, president of Chappell, U.S.; producer Hal Prince and American composers Stephen Sondheim, Arthur Schwartz and Alan Lerner. Executives representing all the major English record companies and other entertainment media were also in attendance.

## GRT Reports Sales Increase

■ LOS ANGELES — GRT Corporation has reported record sales of \$33,552,000 for the first nine months (ending December 31) of the 1977 fiscal year, a gain of 26 percent over revenues of \$26,636,000 for the previous year.

Earnings after provision for income taxes came to \$1,199,000 or 40 cents a share, against a restated loss in fiscal 1976 of \$1,151,000 or 41 cents a share. The year earlier loss was due to operating losses and non-recurring expenses in Chess Records, sold in August, 1975.

For the third quarter, GRT recorded sales of \$12,191,000, an increase of 10 percent over revenues of \$11,048,000 for the prior period. Net income was \$519,000 or 18 cents a share after provision for income taxes of \$565,000. Restated earnings for the December quarter of the previous fiscal year, \$1,302,000 or 44 cents a share, did not include a provision for income taxes since income was offset by the first half loss that year.

From the utilization of tax loss carryforwards, GRT received a tax benefit of \$1,110,000 for the first nine months which was not included in net income. The credit has been applied to paid-in capital, reflecting the accounting treatment resulting from a quasi-reorganization in October, 1975.

President Alan J. Bayley said that pre-tax earnings for the third quarter of \$1,084,000, compared to \$1,302,000 the prior year, were down 17 percent, attributable to a decline in music tape sales from record levels in the earlier December quarter and increased reserves against potentially heavier than anticipated product returns.



# COUNTRY SINGLES PUBLISHERS LIST

A GOOD OLD FASHIONED SATURDAY NIGHT HONKY TONK BARROOM BRAWL Bob Ferguson (Sweet Dreams/Arabella, BMI) .....	69	MAY I SPEND EVERY NEW YEAR'S WITH YOU Bill Browder, Jr., Jack Gilmer Ray Ruff (Highball, BMI, Lowball, ASCAP) .....	87
A MANSION ON THE HILL Jim Fogelsohn (Milene, ASCAP) .....	22	ME AND THE ELEPHANT Snuffy Miller (Youngun, BMI) .....	71
ADIOS AMIGO Billy Sherrill (Al Gallico, Algee, BMI) .....	45	MIDNIGHT ANGEL Tom Collins (Music City, ASCAP) .....	19
AFTER THE LOVIN' Joel Diamond & Charlie Calello (Silver Blue, ASCAP/Ocean, BMI) .....	30	MOCKINGBIRD HILL Stan Silver (Southern, ASCAP) .....	52
ALL MY LOVE Chip Young (Ere, ASCAP) .....	90	MOODY BLUE Felton Jarvis (Screen Gems-Columbia/Sweet Glory, BMI) .....	3
ALL TREE SWEET Johnny MacRae (Combine, BMI/Music City, ASCAP) .....	66	MY MOUNTAIN DEW Chet Atkins (Charlie Rich, BMI) .....	24
ARE YOU READY FOR THE COUNTRY Waylon Jennings & Ken Mansfield (Silver Fiddle, BMI) .....	78	NEAR YOU Billy Sherrill (Supreme, ASCAP) .....	2
BABY, YOU LOOK GOOD TO ME TONIGHT Milton Okun (Cherry Lane, ASCAP) .....	46	NEW KID IN TOWN Bill Szymczyk (publisher not listed) .....	44
BILLY THE KID Paul Hornsby (Hat Band/Rada Dara, BMI) .....	72	ORDINARY MAN Bill Walker (Con Brio/Blue Branch, BMI) .....	83
BLUE EYES CRYING IN THE RAIN Lewis Willis (Milene, ASCAP) .....	82	OUR BABY'S GONE Mike Post (Daria, ASCAP) .....	65
BROKEN DOWN IN TINY PIECES Ron Chancy (Pick A Hit, BMI) .....	84	OUT OF MY MIND Margie & Marcy Cates (Sound Corp., ASCAP) .....	77
CHEATIN' OVERTIME Snuffy Miller (Hello Darlin', SESAC) .....	68	PAPER ROSIE Russ Reeder (Doubleday/Quality, BMI) .....	48
CHEROKEE FIDDLE Michael Murphey & Jeff Guercio (Mystery, BMI) .....	53	POOR SIDE OF TOWN Johnny Howard & Charlie Fields (Johnny Rivers, BMI) .....	6
CRAZY Peter Asher (Tree, BMI) .....	4	RIDIN' RAINBOWS Jerry Crutchfield (Paddle Wheel/Dixie Jane, ASCAP/BMI) .....	10
DADDY, THEY'RE PLAYING A SONG ABOUT YOU Steve Stone (Welback, ASCAP/ATV, BMI) .....	91	RIGHT TIME OF THE NIGHT Jim Price (American Broadcasting, ASCAP) .....	90
DESPERADO Jerry Kennedy (WB/Kicking Bear, ASCAP) .....	18	SAM JOHN FARRAR (John Farrar/Blue Gum/Dejamus, BMI/ASCAP) .....	57
DON'T BE ANGRY Stan Silver (Acuff-Rose, BMI) .....	23	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE Bob Ferguson (Don Kirshner/Songs, ASCAP) .....	7
DON'T THROW IT ALL AWAY Jerry Bradley & Charley Pride (Famous, ASCAP) .....	49	SAY YOU'LL STAY UNTIL TOMORROW Gordon Mills (Dick James, BMI) .....	1
DON'T YOU EVER GET TIRED (OF HURTING ME) Don Davis (Tree, BMI) .....	94	SHE'S JUST AN OLD LOVE TURNED MEMORY Jerry Bradley (Chess, ASCAP) .....	21
DRINKIN' MY WAY BACK HOME Larry Rogers (Partner/Julep, BMI) .....	50	SHE'S PULLING ME BACK AGAIN Eddie Kilroy (Jack & Bill, ASCAP) .....	67
EASY LOOK Billy Sherrill (Tree, BMI) .....	39	SLIDE OFF YOUR SATIN SHEETS Billy Sherrill (Rose Bridge, BMI) .....	59
EVERY BEAT OF MY HEART Prod. unlisted (Fort Knox, BMI) .....	54	SOUTHERN NIGHTS Gary Klein (Warner Tamerlane/Marsaint, BMI) .....	27
EVERYBODY'S HAD THE BLUES J. Gibson & L. Green (Shade Tree, BMI) .....	97	STATUES WITHOUT HEARTS Fred Foster (First Generation, BMI) .....	80
GET CRAZY WITH ME Ray Stevens (Ray Stevens, BMI) .....	79	SUNDAY SCHOOL TO BROADWAY Tom Catalano (Mandy, ASCAP) .....	61
GOOD 'N' COUNTRY Dave Burgess (Singletree, BMI) .....	34	SWEET CITY WOMAN Ron Chancey (Covered Wagon, ASCAP) .....	75
HAND ME ANOTHER OF THOSE Ronnie Gant (Acuff-Rose, BMI) .....	86	TEXAS ANGEL Jerry Kennedy (Jack & Bill, ASCAP) .....	76
HEART HEALER Mel Tillis, Jimmy Bowen & John Virgin (Sawgrass, BMI) .....	15	THE CLOSEST THING TO YOU Jerry Kennedy & Charlie Fach (Hall-Clement, BMI) .....	58
HE'LL PLAY THE MUSIC Owen Bradley (Ash Valley/Forrest Hills, ASCAP/BMI) .....	37	THE LAST OF THE WINFIELD AMATEURS Ray Griff (Blue Echo, ASCAP) .....	26
HER L-O-V-E'S GONE Glenn Sutton (Flagship, BMI) .....	63	THE SON OF HICKORY HOLLER'S TRAMP Tom Collins (Acuff-Rose, BMI) .....	40
HE'S GOT A WAY WITH WOMEN Johnny Cash (Lu-Ner, BMI) .....	70	THE MOVIES Jerry Kennedy (American Cowboy, BMI) .....	20
I CAN'T BELIEVE SHE GIVES IT ALL TO ME Owen Bradley (Twitty Bird, BMI) .....	9	THERE SHE GOES AGAIN Norro Wilson (Al Gallico, BMI) .....	14
I HAVE A DREAM, I HAVE A DREAM Jim Fogelsohn (House of Bryant, BMI) .....	32	(THERE'S NOTHING LIKE THE LOVE) BETWEEN A WOMAN AND A MAN Jerry Kennedy (Mandy, ASCAP) .....	92
I JUST CAME TO COUNT THE MEMORIES Walter Haynes (Contention, SESAC) .....	31	TORN BETWEEN TWO LOVERS Peter Yarnow & Barry Beckett (Muscle Shoals Sound, BMI/Silver Dawn, ASCAP) .....	16
IF LOVE WAS A BOTTLE OF WINE Ron Chancy (Tree, BMI) .....	17	TWO DOLLARS IN THE JUKEBOX David Malloy (Briarpatch, BMI) .....	51
IF NOT YOU Ron Haffkine (Horse Hairs, BMI) .....	55	TWO LESS LONELY PEOPLE Norro Wilson (Vogue, BMI) .....	11
I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD Dave Burgess (Singletree, BMI) .....	33	TWENTY FOUR HOURS FROM TULSA Fred Kelly (Arch, ASCAP) .....	43
I'M NOT EASY Larry Butler (Hotel, ASCAP) .....	38	UNCLOUDY DAY Arif Mardin (Willie Nelson, BMI) .....	6
I'M LIVING A LIE Chip Young (Vogue/Maple Hill, BMI) .....	88	VEGAS Bobby Bare & Bill Rice (Evil Eye, BMI) .....	29
IN THE MOOD prod. not listed (Lewis, ASCAP) .....	25	WAITIN' AT THE END OF YOUR RUN Dean Kay & Mac Curtis (Jack & Bill, ASCAP) .....	100
IT COULDN'T HAVE BEEN ANY BETTER Billy Sherrill (Blue Echo, ASCAP) .....	42	WHEN IT'S JUST YOU AND ME Larry Butler (House of Gold, BMI) .....	85
IT'S NOT SUPPOSED TO BE THAT WAY Roy Dea (Willie Nelson, BMI) .....	74	WHEN THE NEW WEARS OFF OF OUR LOVE Jerry Crutchfield (Black Sheep, BMI) .....	56
JUST GETTIN' BY Tommy Hill (Tree, BMI) .....	98	WHISPERS Eddie Kilroy (Chappell & Co., ASCAP) .....	12
LATELY I'VE BEEN THINKING TOO MUCH LATELY Ron Bledsoe & D. A. Coe (Showfor, BMI) .....	99	WHY LOVERS TURN TO STRANGERS George Richey (Hartline, BMI) .....	10
LET MY LOVE BE YOUR PILLOW Tom Collins & Ronnie Millsap (Chess, ASCAP) .....	8	WIGGLE WIGGLE Chip Young (Ahab, BMI) .....	47
LIARS ONE, BELIEVERS ZERO Buddy Killen (Tree, BMI) .....	5	WORLD FAMOUS HOLIDAY INN Norro Wilson (Blue Book, BMI) .....	95
LITTLE THINGS MEAN A LOT Gene Kennedy (Leo Feist, ASCAP) .....	96	WRAP YOUR LOVE ALL AROUND YOUR MAN Glenn Sutton (Starship, ASCAP) .....	35
LIVIN' HER LIFE IN A SONG Prod. not listed (100 Oaks, BMI) .....	89	YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS GOODBYE) Allen Reynolds (Hall-Clement, BMI) .....	60
LORD, IF I MAKE IT TO HEAVEN (CAN I BRING MY OWN ANGEL ALONG) The General & Tommy Overstreet (Tommy Overstreet, SESAC) .....	81	YOU'RE FREE TO GO George Richey (Intersong USA, ASCAP) .....	28
LOVING ARMS Jim Malloy & David Malloy (Almo, ASCAP) .....	62	YOUR PRETTY ROSES CAME TOO LATE Jim Vinneau (Jack & Bill, ASCAP) .....	41
LOVIN' YOU LOVIN' ME Scott Turner (Tree, BMI) .....	73		
LUCILLE Larry Butler (Brougham Hall/Andite Invasion, BMI) .....	36		

## Aretha's Ten Golden Years



Coinciding with the recent release of "Ten Years of Gold," a collection of her greatest hits with Atlantic Records, Aretha Franklin also celebrated the 10th anniversary of her signing with the company. Her next album, scheduled for release this month, and tentatively titled "Sweet Passion," is being produced by Lamont Dozier. Aretha signed with Atlantic Nov. 21, 1966 and received her first gold record in Feb. 1967 for the single "I Never Loved A Man (The Way I Love You)." Since then she has received a total of 14 RIAA gold singles and seven gold albums as well as five Grammy Awards. Pictured here, celebrating the anniversary with Aretha, are her son Clarence, Atlantic vice president Bob Greenberg and Aretha's manager, Rev. Cecil Franklin.

## Polygram Merges Information Systems

NEW YORK—It has been announced that the Phonodisc Management Information Systems (M.I.S.) function has been incorporated in the Polygram M.I.S. Department.

This new activity is under the direction of A. Whitmore, vice president M.I.S. Polygram, who reports to Jan Cook, senior vice president of Finance Polygram

U.S.A., and will have a functional reporting responsibility to Group Organization in Hamburg. In conformance with its new charter, the Polygram M.I.S. activity will respond to the information systems needs of all Polygram U.S.A. companies and will coordinate information systems development throughout the U.S.

To assure the most effective utilization of the M.I.S. resources in the U.S., a National Steering Committee for Automation (NSA) has been established to provide direction, establish systems development priorities, review all systems development activity and maintain liaison with world wide Polygram information systems activity through the Group Steering Committee for Automation (GSA) in Hamburg.

## U.K. Singles Boom

LONDON — A post-Christmas boom in singles sales in the United Kingdom has forced a number of British labels to order additional stock from affiliates in this country and on the continent. Pressing plants in Britain, although working at full capacity, have been unable to keep up with the unexpected, unprecedented demand.

Importing singles for sale at domestic prices is naturally expensive, but most labels apparently feel their only alternative is no stock in stores, and would prefer lower profit margins on their singles to no sales at all.

Strong sales are being reported on singles on all levels of the British singles charts, even toward the bottom where sales are usually minimal. Labels are reporting an unprecedented breadth of sales on their releases.

Several labels without co-owned affiliates abroad have contracted with overseas pressing plants for custom pressing. And as yet unpredictable is the effect this singles surge will have on album sales, since traditional thinking sees such sales as boosted by hit singles.

## Diskin Joins Amerama

NEW YORK—Ellen Diskin has joined Amerama Records as administrative assistant. Prior to joining Amerama Records, Ms. Diskin was advertising traffic manager with Al Paul Lefton Company and subscription manager at Circus Magazine.

## Vowel To Tuckahoe

NASHVILLE — Mary Reeves, president of Jim Reeves Enterprises, has announced the signing of Gene Vowel to an exclusive songwriting contract with Tuckahoe Music, Inc., a Jim Reeves Enterprises affiliate firm. Vowel will also be the song representative for all the affiliated publishing firms.

# CONTEMPORARY & INSPIRATIONAL GOSPEL

FEBRUARY 19, 1977

1. **LIVE A NIGHT OF INSPIRATION**  
THE INSPIRATIONS/Canaan 9803 (Word)
2. **12TH ANNIVERSARY**  
THE INSPIRATIONS/Canaan CAS 9792 (Word)
3. **ALLELUIA**  
THE BILL GAITHER TRIO/Impact R3171
4. **THIS IS ANOTHER DAY**  
ANDREA CROUCH/Light LS 5683 (Word)
5. **LIVE**  
THE HINSONS/Calvery STAV 5121
6. **PRECIOUS MEMORIES**  
TENNESSEE ERNIE FORD/Capitol SVBB 11382
7. **IN THE NAME OF JESUS**  
JIMMY SWAGGART/Jim 114 (Word)
8. **99 44/100% GOODMANS**  
THE HAPPY GOODMANS/Canaan 9789 (Word)
9. **SOMETHING BEAUTIFUL**  
THE BILL GAITHER TRIO/Impact R 3337
10. **GOD'S GONNA BLESS**  
JIMMY SWAGGART/Jim 125 (Word)
11. **BEST OF**  
ANDREA CROUCH/Light LS 5678 (Word)
12. **JESUS THIS IS JIM**  
BOBBY GROVES/QCA
13. **HE LOVES YOU**  
THE FLORIDA BOYS/Canaan CAS 9799 (Word)
14. **A BRAND NEW TOUCH**  
THE LANNY WOLF TRIO/Impact R3407
15. **TOP 10 OF '76**  
VARIOUS ARTISTS/Heartwarming R 3436/Canaan CAS 9802 (Word)
16. **COVERED IN WARMTH**  
THE HAPPY GOODMANS/Canaan 9789
17. **JUST BECAUSE**  
THE IMPERIALS/Impact R 3390
18. **ONLY JESUS**  
JIMMY SWAGGART/Jim 123 (Word)
19. **LEARNING TO LEAN**  
THE BLACKWOOD BROTHERS/Skylite SLP 6161
20. **HIGH VOLTAGE**  
THE HINSONS/Calvery STAV 5130
21. **ALIVE & PICKIN'**  
THE LEWIS FAMILY/Canaan 9798 (Word)
22. **PRaise BE TO JESUS**  
THE BILL GAITHER TRIO/Impact R 3408
23. **LIVE AT CARNEGIE HALL**  
ANDREA CROUCH/Light LS 5602 (Word)
24. **LET'S JUST PRAISE**  
THE BILL GAITHER TRIO/Impact R 3209
25. **IN THE VOLUME OF THE BOOK**  
THE SECOND CHAPTER OF ACTS/Myrth MSA- 6542 (Word)
26. **COUNTRY RAMBO'S**  
THE RAMBOS/Impact R 3429
27. **WE'RE NOT GETTING OLDER**  
(Just Closer To Heaven)  
WENDY BAGWELL & SUNLITERS/Canaan 9794 (Word)
28. **HOMESICK FOR HEAVEN**  
JERRY & THE SINGING GOEFFS/Songs of Faith/SOF 165
29. **ONE LIVE FAMILY**  
THE HEMPHILLS/Impact R 3352
30. **SUNDAY MORNING WITH CHARLIE PRIDE**  
RCA SPL 13959
31. **THE KING IS COMING**  
THE BILL GAITHER TRIO/Impact R 3083
32. **GLIMPSE OF GLORY**  
THE HINSONS/Calvery STAV 5110
33. **GENTLE MOMENTS**  
EVIE/Word WST 8714
34. **SONGS THAT ANSWER QUESTIONS**  
TRUTH/Impact R 3404
35. **GLOW IN THE DARK**  
CHUCK GIRARD/Good News/GNR 8103 (Word)
36. **THERE IS A RIVER**  
JIMMY SWAGGART/Jim LP 114 (Word)
37. **IT MADE NEWS IN HEAVEN**  
THE KINGSMEN/Canaan CAS 9788 (Word)
38. **DOUG OLDHAM & FRIENDS**  
DOUG OLDHAM/Impact R 3393
39. **OLD FASHIONED, DOWN HOME, FOOT STOMPIN, SOUTHERN STYLE GOSPEL**  
GOSPEL QUARTET—THE OAK RIDGE BOYS/Columbia KC 33935
40. **LADY**  
REBA RAMBO/Impact R 3430

## BMI's Gospel Donation



Broadcast Music, Inc. (BMI) presented a check in the amount of \$10,000 to the Gospel Music Hall of Fame building fund to show their continued interest and involvement in the growth of gospel music. Pictured from left at the presentation are Don Butler, executive director of the Gospel Music Association and the Gospel Music Hall of Fame; Frances Preston, vice president, BMI; and Helen Maxson, BMI director of performing rights, southern region and secretary of the Gospel Music Association.

## CBS Earnings (Continued from page 4)

groups set new sales and income records.

"In 1976, for the first time, the CBS/Broadcast Group's sales exceeded \$1 billion rising 20 percent over 1975. Income for the group increased 25 percent. Both sales and income represented new highs for the group's radio and television operations.

### Best Year

"The CBS/Records Group also had the best year in its history. Sales and income for the group each rose 16 percent with growth in both domestic and international operations. The domestic sales of records and tapes accelerated sharply, increasing at a rate well above that estimated for the U. S. recorded music industry.

"The CBS/Columbia Group also had its best year with increases of 12 percent in sales and 22 percent in income.

### Publishing

"Despite a weakened educational publishing marketplace for

textbooks and audiovisual materials, the CBS/Publishing Group attained a 35 percent increase in its income, highest in percentage growth terms of all four CBS operating groups. The group's sales rose 51 percent."

### Dividend

At the monthly meeting, the CBS board of directors declared a cash dividend of 50¢ per share on CBS common stock, payable March 11 to shareholders of record at the close of business February 25. The CBS directors also declared a cash dividend of 25¢ per share on CBS preference stock, payable March 31 to shareholders of record at the close of business February 25. The directors set the close of business on March 4 as the record date for determining shareholders entitled to notice of and to vote at the annual meeting of CBS shareholders, to be held April 20 in Los Angeles.

## Nashboro Hosts A/V Presentation

■ NASHVILLE — Nashboro Records held its first audio/visual gospel product presentation earlier this month in Los Angeles.

### Product

The gospel/r&b-oriented label showcased 25 pieces of new gospel product to approximately 75 retailers, wholesalers and racks. The label is in the process of setting up this same presentation in key cities around the country.

Rick McGruder, vice president, of Nashboro, disclosed that the label has a newly acquired radio program, "The Gospel Hit Parade," airing Monday through Friday at 11 p.m. on KFOX.

## FBI Seizes Albums

■ PHILADELPHIA—About 30,000 allegedly counterfeited and bootlegged record albums, including more than 26,000 Bob Dylan albums, were seized in an FBI raid on Scorpio Music Distributors, River Road, Croydon, Bucks County, Penn.

The raid was staged by a task force of special agents from the FBI's Philadelphia office, assisted by agents from the FBI's New York office. Neil J. Welch, special agent in charge of the Philadelphia office, called the raid a part of an on-going nationwide probe by Federal authorities into the counterfeiting and illegal production and sale of counterfeit, pirated and bootlegged sound recordings.

### Investigation

Welch said the latest raid was based in part on investigations conducted by the New York, Minneapolis, Indianapolis, Dallas, Los Angeles and Philadelphia offices of the FBI. He cited the seizure last November of 2900 record albums and 4000 8-track tapes from the House of Sounds in Darby, Penn., that are believed to have infringed on copyrighted recordings produced by ABC and Motown Records.

The search warrant under which the raid was conducted, and affidavits filed in support of the warrant, alleged that Scorpio had violated Federal statutes relating to the manufacture, distribution and sale of unauthorized copies of copyrighted sound recordings and had infringed on the underlying copyrighted musical compositions.

The FBI investigation is continuing and it is anticipated that evidence gathered in the nationwide probe will be presented to Federal Grand Juries for further action.

## Pyramid Inks Jake Hess Sound



Pyramid Records has announced the signing of The Jake Hess Sound. Jake, his daughter Becky and his son Chris are pictured here with Pyramid executive and album producer Eddie Crook, during a session. Their first album on Pyramid, titled "Jake Hess Sound/Jake, Becky, and Chris," has just been released.

# SOUL & SPIRITUAL GOSPEL

FEBRUARY 19, 1977

1. **THIS IS ANOTHER DAY**  
ANDRAE CROUCH & THE DISCIPLES/  
Light 5863 (Word)
2. **LOVE ALIVE**  
WALTER HAWKINS & LOVE CENTER  
CHOIR/Light 5686 (Word)
3. **WONDERFUL**  
EDWIN HAWKINS & EDWIN HAWKINS  
SINGERS/Birthright BRS 4005
4. **JESUS IS THE BEST THING THAT  
EVER HAPPENED TO ME**  
JAMES CLEVELAND & CHARLES FOLD  
SINGERS/Savoy SGL 7005 (Arista)
5. **RIDE THE SHIP TO ZION**  
THE GOSPEL KEYNOTES/Nashboro 7172
6. **JAMES CLEVELAND & CHARLES FOLD  
SINGERS VOL. II**  
Savoy DBL 7009 (Arista)
7. **BE CAREFUL OF THE STONES YOU  
THROW**  
SHIRLEY CAESAR/Hob HBX 2181
8. **MOTHER IS ON THAT TRAIN**  
ERNEST FRANKLIN/Jewel LPS 0114
9. **BEAUTIFUL ZION**  
REV. ISAAC DOUGLAS PRESENTS TEXAS  
MASS CHOIR/Creed 3072 (Nashboro)
10. **REACH OUT**  
THE GOSPEL KEYNOTES/Nashboro 7147
11. **LIVE AT CARNEGIE HALL**  
ANDRAE CROUCH/Light LS 5602 (Word)
12. **TAKE ME BACK**  
ANDRAE CROUCH & DISCIPLES/Light  
LS 5637 (Word)
13. **NO CHARGE**  
SHIRLEY CAESAR/Hob 2176
14. **MOTHER OF MY CHILDREN**  
BILL MOSS & THE CELESTIALS/Jewel  
LPS 0121
15. **THE HARVEST IS PLENTIFUL**  
REV. ISAAC DOUGLAS & JOHNSON  
ENSEMBLE/Creed 3056 (Nashboro)
16. **TO THE GLORY OF GOD**  
JAMES CLEVELAND & SOUTHERN  
COMMUNITY CHOIR/Savoy SGL 14360  
(Arista)
17. **DRY BONES**  
REV. WILLINGHAM/Nashboro 7166
18. **AMAZING GRACE**  
ARETHA FRANKLIN/JAMES CLEVELAND/  
Atlantic SD 2906
19. **TESSIE HILL**  
ABC/Peacock/PLP 59222
20. **BY THE GRACE OF GOD**  
REV. ISAAC DOUGLAS/Creed 3064  
(Nashboro)
21. **SEE YOU IN THE RAPTURE**  
SENSATIONAL NIGHTINGALES/  
ABC/Peacock/PLP 59227
22. **LORD HELP ME HOLD OUT**  
JAMES CLEVELAND PRESENTS THE  
HAROLD SMITH MAJESTICS/Savoy  
SGL 14319 (Arista)
23. **RECORDED IN NEW YORK**  
GOSPEL WORKSHOP MASS/Savoy/SGL  
7006 (Arista)
24. **I FOUND JESUS AND I'M GLAD**  
MYRNA SUMMERS & COMBINED CHOIR  
OF THE REFRESHING SPRINGS  
C.O.G.I.C. SJL 14407 (Arista)
25. **GOD HAS SMILED ON ME**  
JAMES CLEVELAND & VOICES OF  
TABERNACLE/Savoy SGL 14352 (Arista)
26. **THE BEST OF THE EDWIN HAWKINS  
SINGERS**  
Buddah BDS 25666
27. **GOD'S GOODNESS**  
WILLIE BANKS AND THE MESSENGERS/  
HSE 1478
28. **I HAVE A DREAM**  
THE REV. DR. MARTIN LUTHER KING, JR./  
Creed 3201 (Nashboro)
29. **DESTINY**  
GOSPEL KEYNOTES/Nashboro 7159
30. **HE TOUCHED ME**  
THE BROOKLYN ALLSTARS/Jewel  
LPS 0109
31. **AT HER BEST**  
DOROTHY NORWOOD/Jewel LPS 0118
32. **PICKINEM UP AND LAYINEM DOWN**  
TROY RAMEY AND THE SOUL SEARCHERS  
Nashboro 7171
33. **LIVE IN CONCERT VOL. I**  
VARIOUS ARTISTS/Nashboro 27170
34. **IN TIMES LIKE THESE**  
BENNY CUMMINGS & KINGS TEMPLE  
CHOIR/Creed 3071 (Nashboro)
35. **IF YOU DON'T KNOW HIM BY NOW**  
THE SWANEE QUINTET/Creed 3070  
(Nashboro)
36. **COME TO JESUS**  
JAMES JOHNSON & JOHNSON  
ENSEMBLE/Creed 3073 (Nashville)
37. **J.J. FARLEY & ORIGINAL SOUL  
STIRRERS**  
HSE 1493
38. **HE'S COMING BACK**  
THE GERALD SISTERS/HSE 1479
39. **GIVE IT TO ME**  
JAMES CLEVELAND & SOUTHERN  
CALIFORNIA COMMUNITY CHOIR/  
Savoy SGL 14412 (Arista)
40. **THE BEST OF ANDRAE**  
ANDRAE CROUCH AND THE DISCIPLES/  
Light LS 5678 (Word)

## Huffam and Gems Sign With Canaan

■ WACO, TEXAS—Canaan Records, a division of Word, Inc., has signed Teddy Huffam and the Gems, a black gospel group based in Richmond, Virginia, to an exclusive three-year recording contract. The pact, which was signed November 19, calls for two albums each year, according to the announcement issued by Canaan president Marvin Norcross, who has tentatively slated the group's first recording session for January.

The gems, who consist of vocalists Huffam, Bill Anderson, Burton Lewis and Gary Shelton, sing primarily "white gospel" songs with their own soul-flavored arrangements. Huffam, manager and spokesman for The Gems, does most of their arrangements and writes some of their material.

## Success Communications Buys Gospel Agency

■ NASHVILLE — Eddie Crook, president of Success Communications Corporation, has announced the acquisition of Nashville Gospel Talent Agency, formerly owned by Mrs. Lou Hildreth.

According to Crook, Ronnie Page will assume immediate duties as director of the agency; however, Mrs. Hildreth will remain in an advisory and public relations capacity. Fay Shedd will remain with the agency as office manager.

Currently, the agency handles bookings for The Blackwood Brothers, The Hemphills, Johnny Cook, Jim Hamill and The Senators, The Eddie Crook Singers, and the Singing Christians, among others.

## Canaanland Acquires Journey Catalogue

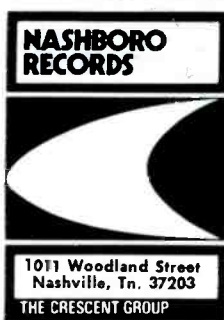
■ NASHVILLE — Aaron Brown, head of Canaanland Music (a division of World Music, Inc.), has announced the expansion of Canaanland's catalogue with the acquisition of Journey Music (a BMI affiliate), formerly a part of The Happy Goodman Family organization.

The acquisition of Journey Music favors Canaanland with such well-known copyrights as "The Lighthouse," "Who Am I," "What A Beautiful Day," "Pity The Man," and "Steppin' On The Clouds." In addition to the acquisition of the catalogue, Rusty Goodman, Linda Stalls and Aaron Wilburn have signed exclusive long-term writing agreements with Canaanland.

## SURE SELLERS FROM THE HOUSE OF GOSPEL

ALBUMS AND 8 TRACK TAPES

# NASHBORO RECORDS



THE GOSPEL KEYNOTES  
LIVE IN CONCERT  
Nashboro 27170 (2 record set)



TROY RAMEY AND THE SOUL SEARCHERS  
PICKINEM UP AND LAYINEM DOWN  
Nashboro 7171



THE GOSPEL KEYNOTES  
RIDE THE SHIP TO ZION  
Nashboro 7172



R.H. HARRIS & THE MASONIC QUINTET  
THE FATHER OF THEM ALL  
Nashboro 7176



SLIM AND THE SUPREME ANGELS  
WHY I WAS BORN  
Nashboro 7177



THE ANGELIC GOSPEL SINGERS  
GOTTA FIND A BETTER HOME  
Nashboro 7178



VARIOUS ARTISTS  
LIVE IN CONCERT—VOLUME 2  
Nashboro 27179 (2 record set)



TOMMY ELLISON & THE FIVE  
SINGING STARS  
WITH ALL OUR LOVE  
Nashboro 7180



THE BROOKLYN ALLSTARS  
OUR GREATEST HITS  
Nashboro 27183 (2 record set)



THE HOUSTON MASS CHOIR  
BEAUTIFUL ZION  
Creed 3072



THE SWANEE QUINTET  
IF YOU DON'T KNOW HIM BY NOW  
Creed 3070



BENNY CUMMINGS AND THE  
KINGS TEMPLE CHOIR  
IN TIMES LIKE THESE  
Creed 3071

## Ely's Coming



MCA recording artist Joe Ely made his Nashville debut before approximately 150 invited guests recently at the Picking Parlor. Pictured from left are: Chip Young, producer of Ely's first album; John Sturdivant, vice president, southeastern manager, Record World; Jack Parker, vice president, a&r, MCA Records, Nashville; Joe Ely; and Luke Lewis, southeastern editor, Record World.

## Country Radio Seminar (Continued from page 74)

interested persons in the preparation of exhibits and presentations for the event.

Materials are needed now for the annual air-check album, which will be expanded this year to a two-record set. Also requested are print material presentations and television spots and slides of billboard campaigns. These multi-media presentations should be divided into categories listed below and mailed to the appropriate individuals to be received no later than February 15.

All print material, cab signs, business cards, letterheads, promotional pieces, etc. should be mailed to Nick Hunter, Playboy Records, 1300 Division Street, Nashville, Tennessee 37203.

All material for inclusion in the air-check album should be mailed to John Reed c/o KAYQ Radio, 3435 Broadway, Kansas City, Mo. 64111.

All air-check material should be pre-edited to no more than three minutes per station, and sent on 5 or 6 inch reels at 7½ lps—no cassettes, cartridges or 3 inch reels.

All video material, TV commercials, video presentations, slides of billboards, etc., should be mailed to Bob Young c/o WMC Radio, 1960 Union Ave., Mem-

phis, Tennessee 38104.

All video material should be sent on either broadcast standard, video cassette or broadcast standard open reel.

It is requested that stations send up to three of what they feel were the best on-the-air radio contests to Chris Collier c/o KIKK Radio, 712 E. Southmore-Pasadena, Texas 77001. A tape copy should be included. Off-the-air promotions such as concerts, jock appearances and community involvements, including pictures, should be mailed to Bill Robinson c/o WIRE Radio, 4560 Knolton Road, Indianapolis, Ind. 46208.

Stations' best three merchandising contests and promotions should be set to Don Langford c/o KLAC Radio, 5746 Sunset Blvd., Hollywood, California 90028.

All material must be received by the above individuals no later than March 1, 1977 if it is going to be included in this year's seminar presentations.

Further information and details concerning this year's Country Radio Seminar will be released shortly. Registration forms and information can be obtained by writing the Country Radio Seminar, P.O. Box 12617, Nashville, Tennessee 37212.

## Nashville Report (Continued from page 74)

—or my father, Irby, who is going with us. He's our manager, you know.

"I told my mother it was going to be rather strange when we got off the plane with six men—the members and Dad—walking ahead of me. I'm generally the first off.

"My mother, with her fine sense of humor, commented, 'Well, you can just tell anybody who asks that they are your harem.'"

The tour is sponsored by Aramco Oil Co.

Q. What well-known picker-singer-writer appeared in an Oscar-winning motion picture?

A. Merle Travis, who played a guitar-plunking singer-soldier in the 1953-produced "From Here to Eternity."

Columbia recording artist Johnny Paycheck has been signed to portray a deputy sheriff in "Nashville Bust," a movie to be filmed this spring in Texas and Tennessee.

The title of Buck Owens' latest for WB has been changed from "World Famous Holiday Inn" to "... Paradise Inn."

# COUNTRY HOTLINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Vern Godsin continues to grow musically and, with the able assistance of Emmylou Harris, deftly tops the successful "Hangin' On" with a slowed down version of the top 40 hit of some years back, "Yesterday's Gone." A couple of plays will have you hooked for the duration!

Emmylou Harris shows up again, soloing on Warner Bros. with "(C'est La Vie) You Never Can Tell." All stations have not yet been serviced due to weather related delays at pressing plants, but it's already getting heavy play by those who have it, and from the lp cut by those who don't! It's charted at WSUN (#4), KCKC (#24) and WINN (#25); heavy at WHK, WONE, WTSO, WBAM, WVOJ and KHEY.

Loretta Lynn takes the Patsy Cline classic, "She's Got You," and handles it feelingly for her best entry in some time! It's already added at WIRE, WINN, KPIK, WWOK, WMTS, KFDI, WCMS and WKDA.

"Me and the Elephant" will be a BIG record; Kenny Starr has the jump on it by about three weeks — he's now moving at KCKN, WMC, KKYX (#73), KCUB, WPOC, KNIX, KFDI, WSLC, KVET, WMAD, WHOO, KJJJ, WIRE, KSOP, KXLR and KVOO. Bobby Goldsboro does the same number on his initial Epic outing, released this week and already added at KCKC and WKDA.



Bobby Goldsboro

Some interest showing on the Bill Monroe single, "My Sweet Blue Eyed Darling," at KJJJ, KNIX, KAYO and KTTS.

Don King's "I've Got You (To Come Home To)" is off to a fast start at WHOO, KKYX, KFDI, WMNI, WKDA, WMAD, WBAM, WGBG and KBUL. Mike Lunsford's "If There Ever Comes A Day" is looking good at WIRE, KDJW, WINN, WBAM and KKYX.

Bobby G. Rice employs his two little daughters on his latest, "Somewhere Over The Rainbow." It's heavily requested at KCKN (#28), moving at KVOO, KXYR and WMAD.

Jeanne Pruett has widespread action on "I'm Living A Lie;" Freddy Weller is picking up adds on "Strawberry Curls" at KCKC, KSOP, KAYO, KFDI and WCMS.

Super Strong: Mickey Gilley, Sammi Smith.

Gordon Lightfoot has a good entry in "Race Among The Ruins," now airing at KSOP and WMTS; Johnny Cash's "The Last Gunfighter Ballad" getting early attention in western markets.

### SURE SHOTS

Larry Gatlin — "Anything But Leavin'"

Barbara Fairchild — "Let Me Love You Once Before You Go"

Emmylou Harris — "(C'est La Vie) You Never Can Tell"

### LEFT FIELDERS

Geof Morgan — "20-20 Vision"

T. G. Sheppard — "Lovin' On"

Terry Stafford — "It Sure Is Bad To Love Her"

C. W. McCall — "Audobon"

### AREA ACTION

Marshall Chapman — "Atlanta Georgia Stray" (WWOK, WKDA)

Pure Prairie League — "Fade Away" (KJJJ, KBOX)  
Smoky — "Livin' Next Door To Alice" (WIVK, WRCP)

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**BARBARA FAIRCHILD**—Columbia 3 10485  
**LET ME LOVE YOU ONCE BEFORE YOU GO** (M. Leikin/S.H. Doriff; Almo, ASCAP/Peso, BMI)

Barbara's distinctive vocal style is well-suited for this moving ballad, which could well become one of the biggest records of the year. It can't miss!

**LORETTA LYNN**—MCA 40679

**SHE'S GOT YOU** (H. Cochran; Tree, BMI)

Patsy Cline had a hit with this one and judging from Loretta's tender rendition, it is headed for the top again. It will get you.

**FREE BEER**—RCA 10881

**QUEEN OF THE PURPLE SAGE** (Christie/Herbert; Sacco, BMI)

A smooth, melodic ballad marked by flawless vocals and rich harmonies. It should bring calls for more free beer.

**VERN GOSDIN**—Elektra 45353

**YESTERDAY'S GONE** (W. Bradford; Pax House, BMI)

A familiar tune, artfully reworked by Gosdin and producer Gary Paxton, could be the one to put this gifted artist in his rightful place—on top. Emmylou Harris spices it up with her back-up vocals.

**FADE AWAY**—RCA 10880

**PURE PRARIE LEAGUE** (M. Reilly/L. Goshorn; Rotgut/Fireball, ASCAP)

Though they have been bagged among the progressive groups, PPL has developed a sound which should be palatable for any format, as evidenced by this flowing cut.

**T. G. SHEPPARD**—Hitsville 6053

**LOVIN' ON** (B. Peters; Ben Peters, BMI)

Sheppard steps out of the ballad mold with this up-tempo groove that could help him establish a following among MOR and pop audiences.

**BEN REECE**—Polydor 14376

**NO ONE WILL EVER KNOW** (M. Foree/F. Rose; Milene, ASCAP)

Not only is it nice to hear from Reece again, but it is also a treat to hear a remake of this classic song.

**JERRY REED**—RCA 10893

**SEMOLITA** (L. Scott; September, ASCAP)

Reed pulls a switch and plays it straight on this infectious cut. Chet Atkins adds his touch on production and the results are stunning. Watch for it!

**GENE PITNEY**—Epic 8 50332

**DEDICATION a/k/a THIS SONG I WANT TO DEDICATE TO YOU**

(G. Fletcher/D. Flett; Almo, ASCAP)

Pitney's ranging vocal style has served him well over the years and once again he puts it to good use on a fine song which should find a broad base.

**KENNY DALE**—Capitol 4389

**BLUEST HEARTACHE OF THE YEAR** (W. W. Wimberly; Publicare, ASCAP)

Having already received considerable attention in Texas, Dale's first Capitol release sounds like it's destined for bigger and better things. It's country to the core.

**ALEXANDER HARVEY**—Buddah 555

**HIGH ROLLER** (A. Harvey; UA/Big Ax, ASCAP)

A self-penned mid-tempo cut about a woman who seeks the finer things in life and pays the price. Should make a welcome addition to your playlists.

**JAN STARK**—Farview 115

**DON'T TAKE THE COUNTRY (OUT OF COUNTRY MUSIC)** (T. Leigh/G. Marh; Cedarwood, BMI)

Jan practices what she preaches on this cut, which might make a good theme song for the Association of Country Entertainers (ACE).

## The New **SMASH** Country Single



Billboard **31**

Cash Box **37**

Record World **41**

BY

**Lois Johnson**

ON POLYDOR RECORDS

**Your Pretty Roses Came Too Late**

PERSONAL MANAGEMENT: DON SILVERS

PD #14371



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	FEB. 19	FEB. 12	WKS ON CHART
<b>1</b> 6 SAY YOU'LL STAY UNTIL TOMORROW TOM JONES Epic 8 50308			10
2 1 NEAR YOU GEORGE JONES & TAMMY WYNETTE/ Epic 8 50314			11
<b>3</b> 7 MOODY BLUE ELVIS PRESLEY/RCA PB 10857			9
<b>4</b> 9 CRAZY LINDA RONSTADT/Asylum 45361			11
5 5 LIARS ONE, BELIEVERS ZERO BILL ANDERSON/MCA 40661			12
<b>6</b> 8 UNCLOUDY DAY WILLIE NELSON/Columbia 3 10453			11
7 3 SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE JIM ED BROWN & HELEN CORNELIUS/RCA PB 10822			14
8 2 LET MY LOVE BE YOUR PILLOW RONNIE MILSAP/ RCA PB 10843			13
9 4 I CAN'T BELIEVE (SHE GIVES IT ALL TO ME) CONWAY TWITTY/MCA 40649			14
10 10 WHY LOVERS TURN TO STRANGERS FREDDIE HART/ Capitol 4363			12
11 13 TWO LESS LONELY PEOPLE REX ALLEN, JR./Warner Bros. 8297			11
12 14 WHISPERS BOBBY BORCHERS/Playboy 6092			11
13 15 RIDIN' RAINBOWS TANYA TUCKER/MCA 40650			9
<b>14</b> 18 THERE SHE GOES AGAIN JOE STAMPLEY/Epic 8 50316			9
<b>15</b> 23 HEART HEALER MEL TILLIS/MCA 40667			6
<b>16</b> 27 TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America 7638			7
<b>17</b> 21 IF LOVE WAS A BOTTLE OF WINE TOMMY OVERSTREET/ ABC/Dot DOA 17672			9
<b>18</b> 25 DESPERADO JOHNNY RODRIGUEZ/Mercury 73878			6
19 20 MIDNIGHT ANGEL BARBARA MANDRELL/ABC/Dot DOA 17668			10
<b>20</b> 29 THE MOVIES THE STATLER BROTHERS/Mercury 73877			6
<b>21</b> 33 SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA PB 10875			4
22 17 A MANSION ON THE HILL RAY PRICE/ABC/Dot DOA 17666			12
23 11 DON'T BE ANGRY DONNA FARGO/ABC/Dot DOA 17660			18
<b>24</b> 31 MY MOUNTAIN DEW CHARLIE RICH/RCA PB 10859			6
25 28 IN THE MOOD THE HEN HOUSE FIVE PLUS TOO/ Warner Bros. 8301			9
26 26 THE LAST OF THE WINFIELD AMATEURS RAY GRIFF/ Capitol 4368			10
<b>27</b> 41 SOUTHERN NIGHTS GLEN CAMPBELL/Capitol 4376			4
<b>28</b> 47 YOU'RE FREE TO GO SONNY JAMES/Columbia 3 10466			4
<b>29</b> 34 VEGAS BOBBY & JEANNIE BARE/RCA PB 10852			8
<b>30</b> 36 AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270			7
<b>31</b> 38 I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/MCA 40671			5
32 35 I HAVE A DREAM, I HAVE A DREAM ROY CLARK/ABC/Dot DOA 17667			10
<b>33</b> 42 I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD DAVID ROGERS/Republic IRDA 343			7
<b>34</b> 39 GOOD N' COUNTRY KATHY BARNES/Republic IRDA 338			9
<b>35</b> 43 WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON/Columbia 3 10467			5
<b>36</b> 50 LUCILLE KENNY ROGERS/United Artists XW929 Y			4
<b>37</b> 46 HE'LL PLAY THE MUSIC LITTLE DAVID WILKINS/MCA 40668			5
<b>38</b> 51 I'M NOT EASY BILLIE JO SPEARS/United Artists XW935 Y			4
<b>39</b> 54 EASY LOOK CHARLIE RICH/Epic 8 50328			3
<b>40</b> 40 THE SON OF HICKORY HOLLER'S TRAMP/I WONDER HOW SHE'S DOIN' NOW JOHNNY RUSSELL/RCA PB 10853			10
<b>41</b> 52 YOUR PRETTY ROSES CAME TOO LATE LOIS JOHNSON/ Polydor 14371			6
<b>42</b> 60 IT COULDN'T HAVE BEEN ANY BETTER JOHNNY DUNCAN/ Columbia 3 10474			3
43 19 TWENTY-FOUR HOURS FROM TULSA RANDY BARLOW/ Gazelle IRDA 330			13
44 45 NEW KID IN TOWN THE EAGLES/Asylum 45373			8
<b>45</b> 61 ADIOS AMIGO MARTY ROBBINS/Columbia 3 10472			3
46 16 BABY YOU LOOK GOOD TO ME TONIGHT JOHN DENVER/ RCA PB 10854			10
47 12 WIGGLE WIGGLE RONNIE SESSIONS/MCA 40624			16
<b>48</b> 55 PAPER ROSIE GENE WATSON/Capitol 4378			4
<b>49</b> 64 DON'T THROW IT ALL AWAY DAVE & SUGAR/RCA PB 10876			2
50 48 DRINKIN' MY WAY BACK HOME SHYLO/Columbia 3 10456			8



51	22	TWO DOLLARS IN THE JUKEBOX EDDIE RABBITT/Elektra 45357	16
<b>52</b>	67	MOCKINGBIRD HILL DONNA FARGO/Warner Bros. WBS 8305	2
53	57	CHEROKEE FIDDLE MICHAEL MURPHEY/Epic 8 50319	5
54	59	EVERY BEAT OF MY HEART PEGGY SUE/Door Knob 6021	5
55	24	IF NOT YOU DR. HOOK/Capitol 4364	12
56	32	WHEN THE NEW WEARS OFF OF OUR LOVE JODY MILLER/Epic 8 50304	12
<b>57</b>	68	SAM OLIVIA NEWTON-JOHN/MCA 40670	4
58	30	THE CLOSEST THING TO YOU JERRY LEE LEWIS/Mercury 73872	10
<b>59</b>	77	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/ Epic 8 50334	2
60	37	YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS GOODBYE) CRYSTAL GAYLE/United Artists XW833 Y	16
<b>61</b>	69	SUNDAY SCHOOL TO BROADWAY ANNE MURRAY/ Capitol 4375	3
<b>62</b>	79	LOVING ARMS SAMMI SMITH/Elektra 45374	3
63	63	HER L-O-V-E'S GONE RED STEAGALL/ABC/Dot DOA 17670	9
64	66	POOR SIDE OF TOWN BOBBY WAYNE LOFTIS/Charta 104 (NSD)	5
65	70	OUR BABY'S GONE HERB PEDERSON/Epic 8 50309	4
<b>66</b>	74	ALL THE SWEET MEL McDANIEL/Capitol 4373	5

### CHARTMAKER OF THE WEEK

<b>67</b>	—	SHE'S PULLING ME BACK AGAIN MICKEY GILLEY Playboy 6100	1
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<b>68</b>	76	CHEATIN' OVERTIME MARY LOU TURNER/MCA 40674	3
69	73	A GOOD OLD FASHIONED SATURDAY NIGHT HONKY TONK BARROOM BRAWL VERNON OXFORD/RCA PB 10872	4
70	75	HE'S GOT A WAY WITH WOMEN BOB LUMAN/Epic 8 50323	4
<b>71</b>	83	ME AND THE ELEPHANT KENNY STARR/MCA 40672	3
72	72	BILLY THE KID THE CHARLIE DANIELS BAND/Epic 8 50322	5
73	62	LOVIN' YOU, LOVIN' ME SONNY THROCKMORTON/ Starcrest GRT 094	10
<b>74</b>	84	IT'S NOT SUPPOSED TO BE THAT WAY STEVE YOUNG/ RCA PB 10868	5
<b>75</b>	90	SWEET CITY WOMAN JOHNNY CARVER/ABC/Dot DOA 17675	3
<b>76</b>	88	TEXAS ANGEL JACKY WARD/Mercury 73880	3
77	82	OUT OF MY MIND THE CATES SISTERS/Caprice 2030	3
78	44	ARE YOU READY FOR THE COUNTRY/SO GOOD WOMAN WAYLON JENNINGS/RCA PB 10842	14
<b>79</b>	89	GET CRAZY WITH ME RAY STEVENS/Warner Bros. WBS 8318	2
80	53	STATUES WITHOUT HEARTS LARRY GATLIN/Monument 45 201	17
81	87	LORD, IF I MAKE IT TO HEAVEN (CAN I BRING MY OWN ANGEL ALONG) BILLY PARKER/SCR 136	6
<b>82</b>	—	BLUE EYES CRYING IN THE RAIN ACE CANNON/Hi 2313	1
83	58	ORDINARY MAN DALE McBRIDE/Con Brio 114	14
84	56	BROKEN DOWN IN TINY PIECES BILLY CRASH CRADDOCK/ ABC/Dot DOA 17659	18
85	65	WHEN IT'S JUST YOU AND ME DOTTIE WEST/ United Artists XW898 Y	14
86	86	HAND ME ANOTHER OF THOSE MICKEY NEWBURY/ ABC/Hickory 54006	3
87	49	MAY I SPEND EVERY NEW YEARS WITH YOU T. G. SHEPPARD/Hitsville 6048	9
<b>88</b>	—	I'M LIVING A LIE JEANNIE PRUETT/MCA 40678	1
89	94	LIVIN' HER LIFE IN A SONG BILLY MIZE/Zodiac ZS 1014	2
90	93	ALL MY LOVE JOE ELY/MCA 40666	4
91	—	DADDY, THEY'RE PLAYING A SONG ABOUT YOU KENNY SERRATT/Hitsville 6049	1
92	97	(THERE'S NOTHING LIKE THE LOVE) BETWEEN A WOMAN AND A MAN REBA McENTIRE/Mercury 73879	2
93	—	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	1
94	95	DON'T YOU EVER GET TIRED (OF HURTING ME) CONNIE CATO/Capitol 4379	2
95	—	WORLD FAMOUS HOLIDAY INN BUCK OWENS/ Warner Bros. WBS 8316	1
96	99	LITTLE THINGS MEAN A LOT LINDA CASSIDY/Cin Kay 115	2
97	100	EVERYBODY'S HAD THE BLUES MAURY FINNEY/ Soundwaves SW 4541	2
98	—	JUST GETTIN' BY RED SOVINE/Starday 148	1
99	—	LATELY I'VE BEEN THINKING TOO MUCH LATELY DAVID ALLAN COE/Columbia 3 10475	1
100	—	WAITIN' AT THE END OF YOUR RUN AVA BARBER/ Ranwood 1071	1

# A 'Classic Country' Singer Sings a Country Classic



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